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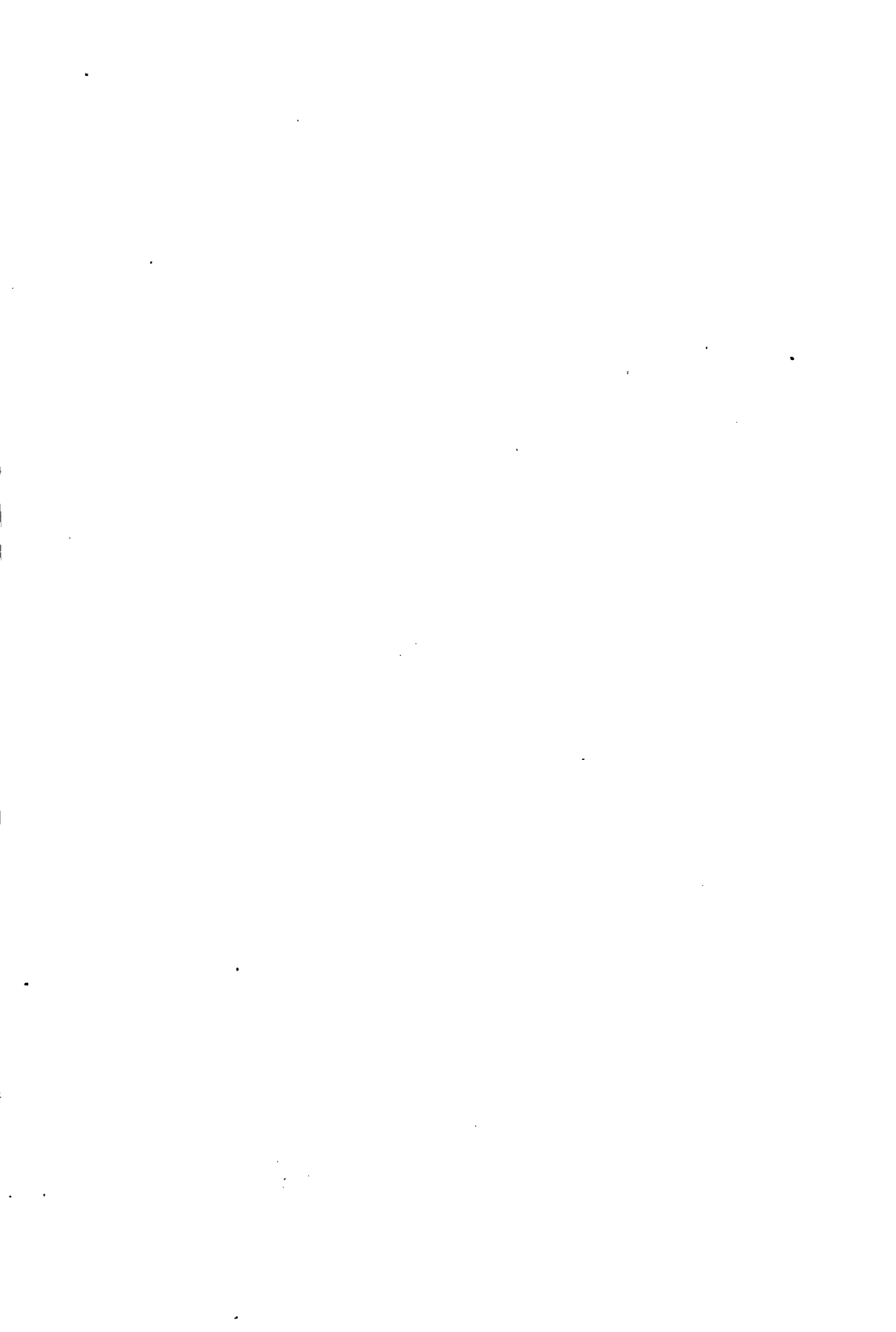
A  
YEARBOOK  
FOR  
PRIMARY  
GRADES

ETTA MERRICK GRAVES  
AMELIA WARFIELD WATKINS

**HARVARD UNIVERSITY**



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# *A YEAR BOOK*

FOR

## PRIMARY GRADES

*Based on Froebel's Mother Plays*

BY

ETTA MERRICK GRAVES,

Graduate of the Garland Training School, Boston.

*Kindergartner and Assistant in Primary, Andover, Mass.*

AND

AMELIA WARFIELD WATKINS,

Graduate of the Wheelock Training School, Boston.

*Primary Teacher in Lucretia Crocker School, Roxbury.*

MUSIC BY

RUPERT W. GRAVES, B.A.



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## Introduction

**D**EVELOPMENT of character, which is the aim of education, cannot begin too early. The loving mother's instinctive play with her baby is the first step.

The child is an extremely active being, constantly seeking to know the "why" and "how" of everything, which are questions of the soul. His love of investigation leads him to take materials apart and to stamp his individuality upon everything capable of being changed. This investigating tendency, becomes mere *destructiveness*, unless it is turned into the channel of *constructiveness*.

These needs of childhood Froebel meets with his series of "Gifts"—*given* to help the child learn to know his world, and to become a "creative being." Impressions thus gained through the typical forms of the gifts must be expressed in some way. Therefore material capable of being easily changed is given, and comprises the "occupations." The gifts and occupations taken together form a cycle.

The first half of the cycle consists of the "gifts." (a) Solids—those used as "wholes" (sphere, cube, and cylinder) in the first and second gifts, and as "divided wholes," (cubes, prisms, etc.) of the third to sixth inclusive—called the "building gifts." (b) The embodiment of abstract "surface" in the tablets, (c) of the "line" in sticks and rings, and (d) of the "point" in lentels, etc. The other half of the cycle consists of the "occupations." Using corresponding letters, we have (d) the "point" in pricking, (c) the "line" in sewing, thread-laying, and drawing, (b) the "surface" in paper-folding, paper-cutting, and weaving, and (a) solids outlined in peas-work, and solids modelled in cardboard, sand, and clay. We thus return to the first typical forms, and complete the cycle.

As the child is taught to use his hand his mind is trained,



and he can more easily express the impressions gained from the outside world, and his originality is developed.

Play is the "language of childhood." Through it the child reproduces the drama of life. How careful we should be to hold before him only high ideals of manhood to be thus reproduced! These activities are "only play," to be sure, yet they have a great influence over the formation of character and ideals.

The best aspect of social life is not always revealed in traditional plays. Froebel therefore studied them to preserve those that had elements of good. These typical experiences he incorporated in his educational Mother Plays. In this series the child sees his relationship to the family, to civil society, to the church and state.

As the kindergarten children sit together for the morning songs and stories or stand in the ring for games, the "circle" creates a feeling of many units in one whole. The division into classes for the work with "gifts" and "occupations" helps the child to become a working unit. The return to the circle must be made when the "good-bye" is sung in order to complete the feeling of unity after separation.

Creative activity brings true freedom, which comes through joyous self-expression, and through control of the outer world of *things* and of the inner world of *self*.

In preparing this Year Book of suggestions based on Froebel's Mother Plays, I have gained much inspiration from Miss Susan E. Blow's books and lectures, and also from her program, as given by Miss Laura Fisher to Boston Kindergartners.

Story references have been selected from lists successfully used by both kindergarten and primary teachers. For contributions in this research I wish to express my appreciation to Miss Loretta Warren, Primary Supervisor of Lynn; Miss Adelia Freeman, Primary teacher in Malden; Miss Helena Pearson, Kindergartner in Whitman; Miss Mary Bowers, Kindergartner in Newtonville, Mass.; and to Miss Kendall, Supervisor of English, Fitchburg Normal School. Also to

those who tested the songs and games with their children; especially to my co-worker, whose long experience in teaching, has made the test of the outline, and her criticism most valuable. And I am most grateful to the composer of "Songs and Games" and "Song Echoes" for her kindness in criticizing the music.

I wish to acknowledge the great debt of gratitude I owe to my friend, Miss Ella M. Powers, for her wise counsel, sympathetic interest and faith, which made this undertaking possible. To one, whose name I may not mention, I offer my heartfelt thanks for valuable criticism of the verses. To Miss Harriet Ryan, Kindergartner of Cambridge, I owe much of my appreciation of the Mother Plays and their value with children. And I cannot pay too high a tribute to those under whom I studied at the Garland Training School of Boston.

ETTA MERRICK GRAVES.

*Cambridge, Mass., June, 1907.*



## Preface

Mr. Luther Burbank, the great American "plant wizard," declares that much more wonderful results can be produced in the development of children than with plants. "I wish to lay special stress," he says, "upon the absurdity, not to call it by a harsher term, of running children through the same mill in a lot, with absolutely no real reference to their individuality."

"The main essential of education is not teaching, but love," says Pestalozzi. The love of a true teacher convinces her that children cannot be taken through the primary grades by a rigid routine and turned out, like so many machine-made products. The "lock step" *must* be broken and the individual *must* be considered.

Froebel likens children to the flowers in a garden. Some need one thing and some another, but *all* need training and cultivation. This is commenced in a good kindergarten and should be carried on in the regular grades.

As many primary teachers are anxious to bring the inspiration and principles of Froebel into their work and have made inquiries concerning the Mother Plays, songs and games with attendant activities, we venture to send forth this book in the hope of meeting the need.

When children enter the primary school they are still in the "child stage" and are like the sensitized plate of the photographer, upon which impressions are indelibly stamped. Since they are keenly alive to all about them, they should be introduced to those things that will be a benefit later on, for body and soul as well as the mind, should be trained, a responsive attitude gained, and a strong character formed.

Interest, attention, concentration, habits of work, obedience, and self-control should be taught in early years. These can be accomplished with a bright or defective child if he is

spoken to in the language that he understands, and if time, patience, and the right method be used by the one who speaks.

The gulf between the grown person and the little child is so great that it is seldom bridged and the work is often carried on from a wrong standpoint.

Froebel thoroughly understood little children, and because he spoke to them in the language that they understood, he was called "an old fool." However, he was really a wise man because he could adapt the lessons of life to their needs.

The subjects of the Year Book seem to be arranged in a set program, but they can be readily adapted to time and place. The "seed thoughts" are necessary to the life of every person, and if planted at the right time, and properly cultivated, will grow and bear abundant fruit.

The sequence of thought has been tested, more or less closely, in the three lowest grades of the elementary school, and the result has been most satisfactory. It has not interfered with the regular curriculum, but has worked in successfully as a part of it.

In the first grade about ten or fifteen minutes has been allowed for the morning talks. The same time has been given to memorizing literary gems, five minutes each for marching and activities in the morning, and ten minutes for games in the afternoon. On Friday, the last half hour has been given to directed play; and, on the other days, this has been devoted to occupation work.

In the upper grades the time has varied for the activities, dramatization, language, and occupations. These, however, have been connected with the subjects that will help the children later on to be self-controlled, self-reliant, and creative.

I wish to extend my thanks to Miss Lucy Wheelock for all that she did for me as she expounded the Mother Plays in the class; to Miss Sarah Arnold for the watchwords "courage and faith," also for her kindness in encouraging me to live up to my convictions; to Mr. E. Emmons Grover (master of the Lowell District) for his interest and sympathy in the work with the youngest children; to Mrs. Flora J. Perry and Miss Emma L.

Macdonald, for allowing me to visit the second and third grades that I might take observations on the children.

Through many years' experience, I have learned that children fully understand and appreciate the spirit and love that prompts a true teacher. Years after they have left the primary school, they do not remember the books read, or number work studied, but it was the story, gift, or "seed thought" planted, that made the lasting impression.

Since I have been inspired and raised above the drudgery of the schoolroom by the spirit and principles of the Mother Plays, I hope that other teachers will gain a wider vision and appreciation of the work done in the kindergarten, and will carry it on in the higher grades.

AMELIA WARFIELD WATKINS.

*Boston, Mass.*



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"Doubt not that all that is serious and significant in the life of humanity thrills as premonitions in the breast of the child. Unfortunately, he does not understand his own obscure feelings. Even less, alas, are they understood and fostered by those who surround him!

"What a difference it would make to childhood, to youth, to humanity, in all stages of development and in all relationships, if these prescient stirrings of the soul were nurtured, strengthened, developed and finally lifted into the clear light of consciousness."

*Froebel.*

# ***SEPTEMBER***





## THE GREETING

### *Social Life*

The child comes from his home, where he has been the centre of the family life and his interests, wants, and needs have been noted by the loving sympathy of his parents.

He knows no social duties, nor feels any relationship to the world beyond his home. His mother, who has been his closest friend, takes him from the home to the school, where he now feels himself no longer the centre, but one of many. A sense of loneliness, in this strange environment, overwhelms his little heart when mother leaves him. All teachers know that now there is need of establishing a sympathetic relationship.

The school is a social community, of which each child is a citizen, and has a duty toward the work and happiness of all. He must be taught this relationship; to be obedient, orderly, considerate, industrious, and to learn self-control. Some of this has already been accomplished, if there has been a good kindergarten experience. With children who come from home, it is much harder to gain this end, but the loving, understanding teacher, does not lose courage. She knows that the child's activities must be guided into right channels; that he must learn to control his body, especially his hands which are tools of the mind. It is easy to guide large muscles but the perfect control of the smaller muscles is of utmost value—if not carried to excess.

The Greeting Mother Play emphasizes social life. The hand with its parts, typifies the community and its members. The usefulness of the hand depends upon the coöperation of the fingers, and, in like manner, the welfare of the community depends upon the coöperation of its industrial units. The members of the hand have been personified in every nursery to the delight of its inmates. These "little men" greet each other and bow politely to the neighbors across the way. Thus

the seed of courtesy is planted. By the exercise of the fingers, control of the small muscles is gained, and the hand obeys the will.

Many parts in one whole is seen in the "flower families." The sunflower, with its disk and ray flowers, is a composite and is typified by the greeting of the two families seen in the Mother Play picture. The members of an industrial community must work together to gain the best results, just as these disk and ray flowers work to produce seed.

Through this representative play the child gains a glimpse of his place in the social whole. The "Greeting" is the simplest form of intercourse, but it teaches the child his right relationship to others.

The day should be welcomed by a spirit of helpfulness and of love toward those with whom the children come in contact in work and play. This may be shown by repeating a

*Morning Promise and Prayer*

I will be kind and helpful today  
In my work and in my play.

Help me, Lord, in all I do  
To be loving, kind and true.

MORNING TALKS

If possible have in the room sunflowers, or other nodding flowers. What do the flowers seem to be doing? They are nodding, bowing, and saying, "How do you do?" What does Mamma do when she meets a friend? Bows, and says, "How do you do?" Hold up one hand, call attention to the little men, and bend them. They say, "How do you do?" Both hands bow and greet each other.

Speak of different forms of greeting in other lands—the French children say, "Bon jour!" The Indians rub noses. Long time ago our great-great-grandmothers would make a courtesy. In Japan and India, today, they bow very low and touch their foreheads to the ground.

How do our pets greet us? Cat rubs against us and purrs. Dog barks and wags his tail. Canary chirps, etc.

How does the rain greet us? Comes down with a "pit-ti-pat-pat." The sun shines warm and bright. Wind kisses us on the cheek.

Use the Mother Play picture, if desired, also pictures of colonial dames courtesying, and of other salutations. There are many playmates with whom the children will soon become acquainted!

### *Songs*

"The Greeting"—Songs and Music of Froebel's Mother Plays—*Susan E. Blow*, pg. 204.

"Thumbs and Fingers say 'Good Morning'"—Mother Plays, pg. 205.

"Good Morning Song"—Songs and Games for Little Ones—*Harriet S. Jenks*, pg. 80.

"Morning Hymn"—Songs for Little People—*Grace Wilbur Conant*, pg. 92.

"The Fingers' Lullaby"—Songs of the Child World, No. 1—*Jessie L. Gaynor*, pg. 8.

"Morning Prayer"—Songs for Little Children, Part 1—*Eleanor Smith*, pg. 92.

"Seasons' Greeting"—given here.

### *Stories*

"Clytie"—In the Child's World—*Emilie Poulsson*.

Mother Goose Rhymes.



# Season's Greetings.

E. M. G.

GERTRUDE J. BARTLETT.

1. "Good morn-ing, hap-py chil-dren here," Says ev-'ry sun-beam gay, "I've  
 2. "Good morn-ing, hap-py chil-dren here," Says ev-'ry rain-drop gay, "I've  
 snow-flake  
 3. "Good morn-ing, hap-py chil-dren here," Says ev-'ry flow-er gay, "I

## REFRAIN.

come from out the gold-en sun, To wish you all 'good day.' "We  
 come from out the soft, gray clouds To wish you all 'good day.' "  
 look up from the mead-ows green To wish you all 'good day.' "

wel-come you, each { sunbeam  
 raindrop  
 snowflake gay, Our play-mates, too, we greet, We'll  
 flow-er

help-ful, kind, and hap-py be, As we to-geth-er meet."

## THE GREETING

### GAMES AND RECREATIONS

#### *Finger Play*

The simplest form of using this finger play has been mentioned. Individualizing and naming the fingers follows. Each man bows in turn, which strengthens the finger joints. Use "Thumbkin says 'I'll dance'"—Songs and Games, pg. 83, also "Merry Little Men," Miss Poulsson's Finger Plays.

Let individual children stand in front, while the rest sing,

"Good morning to you,  
Good morning to you,  
Good morning, dear (Mary),  
Good morning to you."

(Music "Good Morning to All"—Song Stories, pg. 3.)

This gives the children confidence and pleasure.

#### *Round Robin*

Children join hands in rows across or lengthwise of the room, and sing "Oh, how do you do!" (Chorus of the "Greeting"—Mother Plays, pg. 204.)

#### *Visiting Day*

Have two lines of children cross the street to visit each other, shake hands, and return. Sing "Now see them here these friends so dear" ("Greeting"—Mother Plays).

A number of children may visit, at will, those remaining at their seats saying, "Oh, how do you do?"

#### *An Introduction*

To help the children learn each others' names, they can thus "introduce themselves": One child, selected by the teacher, visits another, and says,

"How do you do!  
Oh, how do you do!  
My name is (John Smith),  
Pray who are you?"

### *Play Day*

One by one children are selected to "play." Each goes to his neighbor's house, knocks, and asks,

"Will you play with me today,  
Little comrade bright and gay?"

When the invitation is accepted the two playmates find some part of the room, where they seat themselves for some imaginary play—"dolls' house," etc., or engage in some activity—throwing ball, etc.

Counting games and songs are useful at this time.

"Five Little Chickadees"—Songs and Games, pg. 85.

"Five Little Squirrels."

"Five Little Frogs."

"Five Little Mice"—Finger Plays, pg. 41.

The Counting Lesson—Finger Plays, pg. 53.

Rhythmic counting to ten and twenty is helpful. After counting in unison the teacher counts one number, the children the next, etc., by ones, twos, threes, etc. This trains in concentration as well as in the number sense, and contributes to sociability.

### MOTION GAMES

One child stands in front of the class and indicates some movement which the rest imitate. Use the familiar "Lassie Game," or the Motion Game given here.

### *The Musicians*

The "leader of the band" makes the sound of some instrument upon which he is "playing," the rest imitate. This song is given in the *Kindergarten Review* for September, 1903.

### *Skipping*

The boy bows and the girl makes a courtesy to a playmate. They then cross hands and skip around the room. The teacher and the rest sing and clap during the skipping. Use the "Skipping Song"—Song Stories, pg. 15, or Mabel Winslow's well-known song in leaflet form, "Come and skip with me."

## THE PIGEON HOUSE

### *Separation and Return*

The little child has been separated from his mother, to enter the new environment of the school, and has seen and done much to take back to her. Through the recital of these experiences a new bond of sympathy is awakened. Hitherto the child has not been conscious of his mother's devotion. Now when he leaves her there comes the feeling of loneliness at separation but joy comes on the return. The sympathetic union is thus made conscious through separation and return.

The school life is different from that of the home, yet connection is made as daily happenings at home are described to the sympathetic teacher, and the interests of school eagerly related to those at home. The experiences are intensified by being reviewed, for he sees them more clearly than before. If the interested listener will intelligently help the child to classify that which has been seen and felt it will result in orderly thinking, which is the basis of all knowledge.

"Isolated happenings will then be woven into a wholeness like a garland, flower and flower."

The "Pigeon House" embodies this vital principle of separation and return. The pigeons fly from their houses, over the fields, but return home at night. Their cooing seems to be their way of telling each other all that they have seen.

In the picture, one mother with her children has left the home and is watching the life of Nature. Another is listening to all that her son tells her of things he has seen and heard. She feels that her place is in the home, where everything should be kept as orderly and beautiful as God's out-of-doors. He, however, is free to go and come. He, therefore, must bring to her his experiences in the outer world to share with her. With her larger knowledge she answers his questions and supplies his needs, making a perfect sympathetic union.

The child's love of fairy tales is based upon a desire to

separate himself from the world in which he lives, and to gain new experience in that wonderful land; but he returns to his own with a better appreciation of things as they really do exist, and rather glad that some of the fairy conditions do not belong to his world.

As we separate ourselves from our words, deeds and motives, and look at them from the standpoint of an outsider, we will judge more fairly. Through this separation we learn to understand ourselves and others. It is this that the child should feel in his first separation from and return to his home.

#### MORNING TALKS

Where were you this morning? At home. What did you do? Got up, dressed, ate breakfast and came to school. Who helped you to get ready? My mamma. Who else lives at your house? Father, brother, sister, etc. Did father stay at home? No, he went to work. Who did stay at home? Mother and baby. Why does mother stay at home? To take care of baby, put the house in order, and get things ready to eat and wear. Why does father go to work? To earn money to take care of his family.

What do *you* do all day? Come to school and play outdoors. Where do you go after school? Home. When you are through playing where do you go? Home. Aren't you glad to get home after doing and seeing so many things? How glad mother is to see you when you have so much to tell her! Let the children relate some things that they tell their mother.

The Mother Play picture may be used for a picture lesson. Pass slowly down the aisles, allowing the children to observe it carefully, after which let them tell what they have seen. The pigeons which every child has probably seen will be the "point of departure." What were they doing? Where do they live? Do they stay home all day? What are mother and baby doing? Where are they going? What is the boy telling his mother? What do you think he saw? Whose house is that? Call attention to the different kinds of houses—the

hollow tree for the titmouse, the hole for the snake, the portable snail's house, etc. The church is God's house. The pigeons go and come. The children go and come. What else goes and comes? The sun, moon, stars, rain, the seasons, etc.

Speak of the migration of the birds in the fall and their return in the spring.

### *Songs*

"Farewell to the Birds"—*Gaynor*, No. 1, pg. 66.

"The Pigeons' Flight"—Holiday Songs—*Emilie Poulsson*, pg. 37.

"Birds in Autumn"—Holiday Songs—*Emilie Poulsson*, pg. 64.

"Flying Song"—Song Stories, pg. 77.

### *Stories*

"Fly Away, Swallow"—Songs for Little People—*Grace Wilbur Conant*, pg. 71.

"Pearl and Her Pigeons"—In the Child's World—*Emilie Poulsson*.

"Crane Express"—In the Child's World.

"Fleet Wing and Sweet Voice"—Mother Stories—*Maud Lindsay*.

"The Swallows' Good-bye"—Half a Hundred Stories—*Milton Bradley Co.*

"Thumbling"—Boston Collection—*J. L. Hammet Co.*  
(Separation and return.)

"Coming and Going"—Kindergarten Stories and Talks—*Sara E. Wiltse*.

# Motion Song.

E. M. G.

R. W. G.

*Allegretto.*

With our head and hands and feet Man - y things we do,

[John] will show us some-thing now, Then we'll do it too. Tra

la la la la la la la! Tra la la la la la! Tra

la la la la la la la! Tra la la la la la!

*Ped.*

\* *Ped.*

\* *Without Pedal.*

## THE PIGEON HOUSE

### GAMES AND RECREATIONS

#### *Finger Play*

The left arm held erect, and closed hand represent the pigeon house. The fingers of the right hand are "pigeons" which fly into their house. (Open left hand.) When the "door opens" they "fly over the fields" but return home at night. "Coo-roo," they say, as they tell of their flight. (*Miss Blow's Song Book*, pg. 201, and *Songs and Games*, pg. 86.)

#### *Game*

Build a pigeon house by forming a small circle of children. Call a number of "pigeons" to "fly into the house." (Take care that they crouch instead of kneel.) As the door opens the "pigeons" fly around the room, and return at night. Listen! They are telling each other what they have seen and heard. "Coo-roo!" What did you see, pigeons? Lead them, if possible, to remember objects of Nature.

#### *Little Travellers*

Travellers also "go and return," and tell what they have seen. Choose a few to take a journey, outside of the room. As they say "Good-bye," the rest ask them to "Come again." On the travellers' return they are greeted joyously by the children who sing, "Welcome, little travellers"—*Holiday Songs*, pg. 108. They then show by skipping, etc., from what land they have come. Let them also describe their trip.

#### *Hiding*

"Hiding the Thimble" may be included in this group. Hide a child (while the rest shut their eyes) and allow the others to guess where he has gone. Select a few children, allow one to leave and let the others guess who it is that has "travelled."





## SEEDS

### *Dissemination*

"My lady" takes off her precious jewels, lays them carefully away in her plush-lined case, which she locks securely, for in it are her treasures. In like manner Mother Nature puts away her precious seeds in the "treasure boxes" provided for them. From early spring until late in the fall, root, stem, branch, leaf, bud and flower have been at work to produce seeds. Roots have been drinking in the moisture and nourishment from the soil, and sending the sap through the branches to the farthest twig. Branches have opened their small breathing pores to the air, until every twig has reaped the full benefit. Leaves have spread out their broad surfaces, and breathed in the pure air, until they, too, have done all that is possible to aid in the production of seeds. Buds have swelled and opened, showing the tiny flower with all its parts closely folded. These have grown and enlarged until calyx, sepals, petals, stamens and pistil have worked to form and protect the baby seeds. The ovary has now grown into the ripened "fruit" or hard, brown "seed vessel."

The seed is Nature's priceless treasure—priceless because in it there is *Life*. Without the life germ in these tiny seeds there would be no more plants to bear leaves, flowers, and fruit. Since "like will produce like," these seeds must be spread abroad in order to find a place in which they can lodge, and produce more of their species. It would never do, therefore, for all seeds to fall below the parent plant, where they would be too crowded, and many would not grow! In their natural environment, doubtless, they would grow best, but, with proper cultivation and attention, they will thrive under new conditions. Man has learned the secret of thus transferring plant life. Outside of the plant world dissemination must also take place. Birds must go from the home nest to search for food, and build for themselves. Animals must be

taken from place to place, that they may be of use to man, and man as well must travel and change his home that the knowledge of arts, sciences, education, and religion may be spread throughout the length and breadth of the world.

### MORNING TALKS

Lead the children to look back over the summer months to the early spring days, and rehearse the work that has been going on all around. Does Mother Nature work? Yes. Do the plants and flowers work? Yes, they do. Why? Lead to "Mother Nature's treasure boxes." Have a collection of fruits—peach, apple, pear, grape, cranberry, etc., of acorns and other nuts, and as many seeds as possible from shrubs and weeds. Talk of seeds having life, and needing protection, also of the position of the fruit, and its attachment to the old plant. Speak of the qualities of the pulp, its protection for the seeds, and its use as food for man and beast. Show the kind of seed-covering, number and position of the seeds, and the food stored within them. Let children collect seeds, and classify them. Mould fruit and seeds in clay, if desired. Sketch the whole fruit for seat work, or as a drawing lesson. Dwell on the necessity of having the seeds carried from place to place so that plants of the same kind shall not all be together. Think of Nature's helpers in this work, wind, insects, animals, man, etc.

About this time the "Hairy Bear" caterpillar is seen crawling in search of a place in which to make its cocoon. If possible bring a specimen into the schoolroom to let the children watch the process. Be sure to put earth in the box, for some species partially bury themselves, while spinning.

### *Songs*

"Leaves, Flowers, Fruits"—Holiday Songs, pg. 71.

"September"—Song Echoes from Childland—*Harriet S. Jenks*, pg. 42.

"Little Yellow Dandelion"—*Gaynor*, No. 1, pg. 79.

### *Stories*

"How Plants Cradle Their Babies"—Mother Nature's Children—*Allen Walton Gould*.

"How Seeds Learn to Fly"—Mother Nature's Children.

"How West Wind Helped Dandelion"—In the Child's World.

"Apple-Seed John"—In the Child's World.

"September"—*Helen Hunt Jackson*.

### GAMES AND RECREATIONS

#### *Travelling Seeds*

Let the children represent various seeds—those scattered by wind, carried by attachment to animals, and eaten by bird and man. Ask each kind of seed who will help him travel over the earth. "Wind" then "blows" to scatter dandelion, maple, etc. Burdock, etc., "cling" to passers-by. Children "eat" apples, etc., and "throw away the core."

#### *"I'm a Little Seed"*

The children choose some seed which they will represent. When asked "Who are you?" one replies, "I'm a little seed *scattered by the wind*." The rest ask, "Are you a dandelion?" "A Maple Seed?" etc. The various seeds can be grouped according to means of distribution and guessed in this way. Take care that the seed guessed belongs in the group then being represented.



# *OCTOBER*





## THE FAMILY

### *Unity*

"The family," Froebel says, "is the sanctuary of humanity; greater than all the institutions which necessity has called into being for the protection of life and property; the security of all institutions, whose object is to maintain law and justice." There is great need of maintaining the unity of the family. Duties seem to call parents from the home much too often for the good of their children. Growing boys and girls also feel that outside demands keep them from home. There is a crying need, at the present time, for the sitting room, the evening lamp and the family circle.

The family is a unit in which each member has his own place. If one neglects his duty there is a break in the industrial circle. That "A chain is no stronger than its weakest link" is true of the family. Interests should be had in common, for perfect unity comes only through sympathetic relationship of parts. Every member, even the youngest, should have some duty that he may aid in the general good, and all should recognize the Law of Right. Those who exercise authority must serve this higher power, else law is arbitrary and the citizen becomes a slave to despots. Obedience and respect for right ought to be learned at home. Parents should recognize this as they wisely exercise authority over their children. When he has learned this at home the child is prepared to meet the rough experiences of life.

In the Mother Play picture the human and animal families are represented. The hand and its members typify the unity of the family, for father, mother, brother, sister and baby are joined together in love. Although the ideal family life is rarely found, yet the child must be given the ideal picture to elevate the standard of living. Show him the beauty of the perfect love and devotion of the mother; the manliness, strength, and unselfishness of the father, as he works to provide



for his family; the helpful deeds of brother and sister; and the merry cooing of the baby, who, though he is so dependent, also adds to the happiness of all. Very early in the heart of the boy and girl is fostered the love of that home life of which they may some day be the guardians.

"In the relationship of his parents to his grandparents, the child beholds as in a mirror, his own relationship to father and mother."

### MORNING TALKS

Speak of animal and bird families, and of the pigeons and their home. Where do we live? In a house. Who lives with us? Name family. Gain as much from the children as possible. From the members of the family enumerated, select the five pictured in the Mother Play. What does each do to help? What can you do? Emphasize that boys and girls ought to help at home, because there is much to be done. A gentleman once said that he regretted that there were no chores to do nowadays, exclaiming "God bless the chores!"

Use pictures of home-life and activities, especially fireside groups, mother and child, children with their dolls, (the premonition of motherhood) and boys engaged in industrial plays.

Place about the room pictures of animal family life and tell stories of mother love and sacrifice among animals.

### Songs

"The Family"—*Miss Blow's Book*, pgs. 20, 61; *Gaynor*, No. 1, pg. 7.

"Every Mother Loves Best"—*Song Stories*, pg. 65.

"Doll Song"—*Holiday Songs*, pg. 98.

✓ "The Sandman"—*Holiday Songs*, pg. 170.

"The Happy Family"—Given here.

"Pussy's Family"—*Gaynor*, No. 2, pg. 57.

"Bye Baby Bunting"—*Mother Goose Songs for Little Ones*—*Ethel Crowninshield*, pg. 18.

### *Stories*

"About Angels"—The Golden Windows—*Laura Richards*.

"The Three Bears"—For the Children's Hour.

"Raggylug"—*Ernest Thompson Seton*—How to Tell Stories to Children—*Sara Cone Bryant*.

"The Journey of the Tabby Family"—*Kindergarten Review*, October, '06.

"How Mammals tend their Babies"—Mother Nature's Children—*Gould*.

"Mrs. Tabby Gray"—Mother Stories—*Maud Lindsay*.

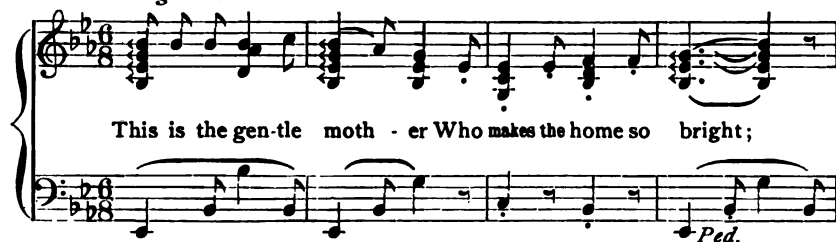
"I Once had a Sweet Little Doll"—*Kingsley*.

# The Happy Family.

E. M. G.

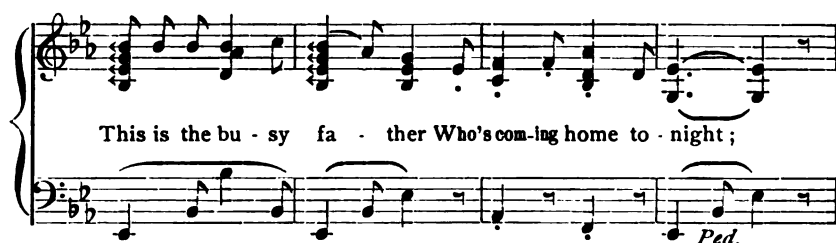
R. W. G.

*Allegretto.*




This is the gen-tle moth - er Who makes the home so bright;

*Ped.*



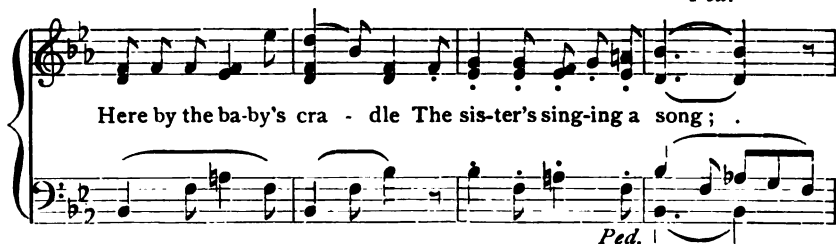
This is the bu - sy fa - ther Who's com-ing home to - night;

*Ped.*



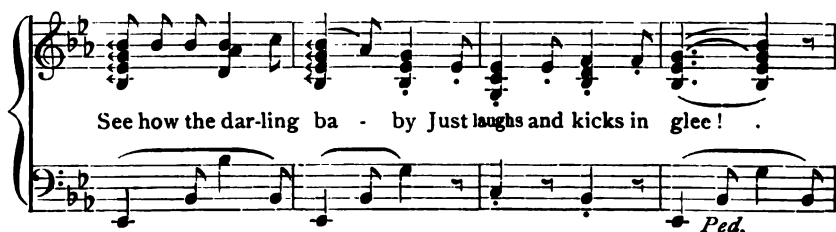
This is the hap - py broth - er, So help - ful all day long; . .

*Ped.*



Here by the ba-by's cra - dle The sis-ter's sing-ing a song; .

*Ped.*



See how the dar-ling ba - by Just laughs and kicks in glee! .

*Ped.*

A musical score for piano and voice. The piano part is written on a grand staff with two staves. The key signature has two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the piano part.

Dear-ly they love each oth - er, This hap - py fam - i - ly!

*Ped.*

## THE FAMILY

### GAMES AND RECREATIONS

#### *Finger Play*

The closed left hand may be considered as the "picture book," each finger, as it appears, being a "picture" of that member of the family. When the five have been shown the hand is held open to show the family, united in love. The right hand should be used in the same manner, to represent grandparents, uncles, aunts and cousins. *Miss Blow's Book*, pg. 209.

#### *Game*

Children are selected for the members of the family. As each is mentioned, in the song, he takes his place at the front of the room, until the "family circle" is formed. Each is busy doing his part in the family whole. The mother cooks, the father whittles, the brother chops wood, and the baby shakes his rattle.

#### *Housekeeping Week*

Monday—Washing. Scrub clothes vigorously. (Back straight and arms width of the shoulders apart.)

Tuesday—Ironing. Hold left hand with palm uppermost. Move palm of right hand ("iron") across it, rhythmically.

Wednesday—Mending. All seated, putting in the needle, and drawing it out at arm's length.

Thursday—Playing. Any activity—hopping, skipping, running, etc.

Friday—Sweeping. All move "brooms" from right to left and also from left to right, briskly.

Saturday—Baking. Sift flour, stir, roll and put bread, etc., in the "oven" to bake. When it is done "sit down to supper."

Sunday—Church-going. Hands folded—perfect stillness—"listen to the clock."

See also "Home Work," *Holiday Songs*, pg. 111.

# Housekeeping Week.

E. M. G.

R. W. G.

1. Oh! Mon - day is our wash - ing day. With  
 2. Oh! Tues - day is our iron - ing day. With  
 3. Oh! Wednes - day is our mend - ing day. With  
 4. Oh! Thurs - day is our play - ing day. With  
 5. Oh! Fri - day is our sweep - ing day. With  
 6. Oh! Satur - day is our bak - ing day. With  
 7. Oh! Sun - day is the Sab - bath day. We

*Ped.* *Ped.*

*Suit action to words.*

soap and wa - ter we scrub this way. Work - ing, work - ing,  
 iron and board we iron this way. Work - ing, work - ing,  
 thread and nee - dle we sew this way. Work - ing, work - ing,  
 [hoop and ball] . we play this way. Play - ing, play - ing,  
 brush and pan . we sweep this way. Work - ing, work - ing,  
 spoon and bowl . we mix this way. Work - ing, work - ing,  
 walk to church and qui - et stay. Work - ing, play - ing,

*Ped.* *Ped.* *Ped.*

now you see, This is how we'll bus - y be.  
 now you see, This is how we'll bus - y be.  
 now you see, This is how we'll bus - y be.  
 now you see, This is how we'll play - ful be.  
 now you see, This is how we'll bus - y be.  
 now you see, This is how we'll bus - y be.  
 thus, you see Sun - day now we'll qui - et be.

*Ped.* *Ped.* *Ped.*



## THE CARPENTER

### *Preparation*

The house "environs, protects, and, within certain limits, determines" the life of the family. "Can we exaggerate the influence of a wisely planned and well ordered house, either upon the health, the comfort or the happiness of its inmates?"

The house, being the outward covering of the home, and of such importance in its effect upon family life, the skillful carpenter who builds it is a great benefactor. Were it not for his patient labor the many parts of the house could not be fitted together to protect the family. With saw, plane and hammer he busily works all day, "making the rough smooth, the crooked straight, the long short, and bringing remote parts together." Children delight to watch a carpenter at his bench; to clamber through a house in process of construction, and gather all shapes and sizes of wood with which to build houses of their own.

As the child watches the carpenter he instinctively seeks to reproduce these activities, for

"Only in doing can he realize  
The thing that's done beneath his eyes."

His delight in the erection of a house is due to the constructive tendency of childhood. It is this instinct—to bring two parts together—which results in building with blocks, in fitting puzzles together, and trying new combinations with old material. This leads also to that desire for investigation which takes things apart, in order to see *how* they are put together, and to find out what causes the activity within. This may result in mere destruction; but if the proper material be furnished—with parts that may be combined and recombined, without marring the whole—the *destructive* tendency will be turned into the *constructive* and the activity will be guided in the right direction. Froebel meets this need with his "building gifts."



As the child-carpenter builds his house, there may come to him a presentiment "that the home shelters and nurtures that family life which is the high and holy exemplar of corporate living." Not without some struggle and self-sacrifice can the house be provided for the home. This can be emphasized in the patient, thoughtful planning with which the boy builds his house of blocks. The girl's desire to make her doll-house pretty, cosy and neat is the germ of the future house-keeper and homemaker.

### MORNING TALKS

All Nature is preparing for the winter. The seeds have found a warm place in which to sleep; the birds have gone South to build their nests; the pigeons have their snug little houses; grasshoppers and crickets have gone into the ground. (Enumerate other houses or places used for winter quarters.) Where do we live? In a house. Who built it? The carpenter. Show picture of one at work and of tools that he uses. Represent activities of each (use real tools if possible). Where did the carpenter get the wood from which to make the long boards? From the forest trees. Who cut them down? The woodman. (Dwell a little on the woodman's work, as a preparation for the carpenter.) He takes them to the mill where they are cut into boards. Then the carpenter has to plane them smooth, saw them into the right lengths, and nail them together, to complete the house. The boards must be carefully matched, the windows set in, the roof joined, so that we will be protected from the cold. (Dwell a little more on details.) How much we ought to thank the carpenter and the woodman!

After the carpenter has built the house what must be done? It must be furnished. What will we need? Tables, chairs, beds, etc. Who will make them? The carpenter. What could we do without him! When the house is furnished who will take care of it? Mother. She will keep it in order and make it pretty and cozy. What must mother do in the home to prepare for winter? (Talk a little about canning fruit,

making jellies, mending old clothing, buying new, etc.) Father works all day to earn money that he may have enough to buy coal, wood, food and clothing, ready for winter.

One who is always prepared will be ready for the emergencies of life. A teacher who is well prepared for the day's work finds fewer difficulties in her way. Preparation consists in fulfilling each duty and using every opportunity that lies near at hand.

### *Songs*

"The Carpenter"—*Miss Blow's Song Book*, pg. 236.

"Busy Carpenters"—*Song Stories*, pg. 66.

"The Carpenter's Work"—Given here.

### *Stories*

"The Honest Woodman"—In the Child's World.

"Little Deeds of Kindness"—In the Child's World.

"The Thrifty Squirrels"—In the Child's World.

"House that Jack Built"—For the Children's Hour.

"Why the Bear Sleeps All Winter"—*Kindergarten Review*, January, 1907.

# The Carpenter.

E. M. G.

R. W. G.

*Sprightly.*

1. See the wood-man with his axe Strike the trees with might-y blow.  
 2. See the bus-y car-pen-ter Saw them in-to boards so long.  
 3. With the boards a' house he builds, Pounds the nails in strong and true.

*1st verse.*      *2d verse.*      *3d verse.*

Whack! whack! Dzz - za! Dzz - za! Rap! tap! rap, tap, tap!

Swing his arms with stead-y aim, Now the trees are ly-ing low!  
 Plane them smooth with skilful hand, Lis-ten to the mer-ry song.  
 Builds the walls and then the roof, Thank him for this house for you!

• Each of these to be once repeated in the middle of its verse.

## THE CARPENTER

### GAMES AND RECREATIONS

#### *Finger Play*

Represent, rhythmically, the activities of the carpenter—with saw, plane and hammer, also the swing of the woodman's axe. Use first one hand, then the other—for symmetrical development.

#### *Game*

Eight children represent "trees growing in the forest." These are "cut down" by a woodman (children relax in falling.) The carpenter then "saws the logs into boards," and planes them. When these are "straight and smooth" he stands four in a circle. Opposite twos clasp hands—"London Bridge" style. This represents the "framework" and "roof" of the house. The carpenter places the remaining four between the first, leaving spaces for windows.

When completed let a father buy the house and thank the carpenter for doing his work so well. His family then "move into it" and mother "gets everything ready for winter."



## MAN AND NATURE

### *Interdependence*

"Nothing is more dangerous to the health of the intellect, nothing is more prejudicial to the culture of the heart, than the habit of looking at particular objects and events in detachment from the great whole of life." Life is a chain in which each link is necessary to make the complete whole. We are too liable, however, to look at the industrial links as separate units, rather than as having a certain relationship to each other. We speak of the mineral, animal and vegetable kingdoms, and forget their interdependence. Man—the highest work of Creation, is dependent upon the vegetable and animal kingdoms for his existence. The vegetable draws from the mineral those elements which it needs, and Man gains his nourishment from that which the vegetable world has stored up for its own use. He has also claimed that which the lower animals can contribute to his needs—food, clothing, etc.

Man's dependence upon Nature, for the essentials of life, is shown in the "Mowing Grass," Mother Play. Many helpers contribute toward the child's bowl of milk. His mother receives the pail of milk from Lena, the milkmaid; the cow gave the milk; Peter, the farmer, must first feed her with sweet grass; the grass needed the help of rain and sun in order to grow; God sent the sun and rain. The child must therefore thank all these helpers for his bowl of milk, and the interdependence of Man and Nature is thus made conscious to him.

We need to heed the warning pictured in the Mother Play. One tree shows only side branches, because the terminal bud, "its life impulse," has been destroyed. The other has gnarled branches and bitter fruit, the "result of grafting upon it that which is false." The boy follows his instinct in imitating, with bent stick, Peter's scythe—coming thus closer to the meaning of the farmer's activity, by making it his own. The two children who are "weaving dandelion chains, link by

link, expect to join them in one connected whole." So it is with the child, who, by linking even a few activities, begins to weave the chain of Life. The very nature of his activity implies a goal, and he feels that some day to his joy, the chain shall be rounded into a circle.

Those who have the care of children should help them to make connected links of the events of their lives. They love to hear stories of all they did "when they were little;" of what father and mother did when they were children. This shows a desire to connect past and present, and makes the circle of life complete. When the child grows older he should be led to think over the important events of his early life, to see what relation they hold to later development; thus he becomes introspective. Link by link the whole is tested and is seen to be as "strong as its weakest link." Many mothers keep a book in which the changing events are recorded. Many teachers also keep observations of their pupils, which are helpful in dealing with them. Kindly reference to a bad habit, splendidly overcome, encouraging praise for some thoughtful action, which might slip the mind except for these observations, has enabled many a teacher to do lasting good to her children.

It is also helpful to keep a record of good books we read, of quotations that have benefited us, and of experiences with our friends. Looking back over these records we see the character of the chain we have been making. What link do we need to perfect the whole?

#### MORNING TALKS

The child's food is an essential part of his everyday life, and thus it is taken as the "point of departure." Ask the children what they had for breakfast, and lead them to mention something with which milk had been used. Who gave you the milk? Mother. Where did she get it? From the milkman or storeman. Where did he get it? Trace it back to the farm and the cow that gave it. "Lena" milked the cow. What did the cow eat before she could give milk? Hay or grass.

Who cut the grass? Peter, the farmer. What helped the grass to grow? The rain and sun. Who sent the rain and sun? God sent them. So baby has to thank his mother, Lena, Peter, the cow, grass, rain, sun and God for his bowl of milk! So many helpers! The Mother Play picture may be profitably used, letting the children observe it carefully before making the connected links in the process. Could we have the milk if any one of these helpers was not willing to do his part, or neglected his work? No.

Describe the process of churning, and speak of cream and cheese. Have pictures of farm-life about the room.

Cumulative stories help in the process of tracing back, and the repetition also gives the children great pleasure.

#### *Songs*

"Mowing Grass"—*Miss Blow's Book*, pg. 175.

"Mowing"—given here.

#### *Stories*

"Alice's Supper"—*October Plan Book*.

"Products of the Cow"—*Kindergarten Morning Talks*—*Sara A. Willse*.

"The Cow that Lost Her Tail"—*In the Child's World*.

"Cat and the Mouse"—*For the Children's Hour*—*Carolyn S. Bailey* and *Clara M. Lewis*.

"Old Woman and Her Pig"—*How to Tell Stories*—*Bryant*.

"The Wakeup Story"—*In the Child's World*.

"Little Long Tail"—*A Kindergarten Story Book*—*Jane L. Hoxie*.

"Kid Would Not Go"—*A Kindergarten Story Book*.



# Mowing.

E. M. G.

R. W. G.

1. Pe - ter mows with joy - ous song, Swings his scythe the  
 2. Le - na fills her milk - pail bright With the milk all

whole day long, Mows the green grass wav - ing high,  
 foam - ing white, Takes it to the moth - er dear, Who

Spreads it in the sun to dry. Soon he carts this  
 gives it to her chil - dren here. Let us thank our

good, sweet hay To his barn not far a - way, Juic - y  
 moth - er now, Le - na, Pe - ter and the cow, Grass that

hay the cows will eat, Then they'll give us milk so sweet.  
 grew in rain and sun, And God who sent them ev - 'ry one!

## MAN AND NATURE

### GAMES AND RECREATIONS

#### *The Scythe*

The movement of the scythe is a wide swinging of both arms from right to left. The left foot is advanced, and the arms swing to the left, on the first count. On the second, the right foot is advanced and the arms swing back to the right. This can be used as a rhythmic exercise at the seats, or in motion about the room.

#### *Mowing*

Children are chosen to represent the characters. Peter cuts the grass, spreads it in the sun, and carts it to the barn (two children, clasping hands, represent the hayrick). He then gives the hay to an imaginary cow. Lena comes to do the "milking," and carries the brimming pail to the mother, who fills a cup for the baby. Thanks are sung to all the helpers. Use "Mowing Grass"—*Miss Blow's Book* or the "Mowing" Song given here.

#### *Making Butter*

Lena milks, sets the pan of milk for the cream to rise, skims and puts the cream in the churn. She continues the activities mentioned till the butter is ready. Several go to buy a little and spread it on their bread for supper.

Use "Making Butter"—*Finger Plays*.



## HARVESTING

### *Fulfillment*

The bounty of autumn is the fulfillment of the promise given in the unfolding life of spring. The harvest-time is the goal toward which Nature, and her co-worker, man, have been aiming through the summer months.

The sprouting seed told of the matured plant to come. The opening bud promised fruit. The fading beauty of the flower bade us look for the greater glory, about to appear, in the seeds it had been treasuring. The fresh, green leaves of spring have become dusty during their summer labors. Their work, too, is accomplished, for autumn's glory is their goal, and soon the wind will carry them away for their winter's rest.

Autumn spares no pains to make this season one of rejoicing. The wonderful colors on every side, the ripened fruit, the deep blue skies, and invigorating air, tell of the fullness of life. It is by no means the "dying time" of the year, but the climax of effort. Nature is receiving the results of her labors a hundredfold. The promise of another year of growth has been scattered broadcast by her messengers! What more remains to be done? Nature has given all she possessed. She is ready to take a well-earned rest.

### *Gathering In*

Through the spring and summer hours,  
Fed and warmed by rain and sun,  
Bud has bloomed and fruit has ripened;  
Nature's cared for ev'ryone.

Now her messengers will scatter  
Seeds for flow'rs another year.  
But with us she shares her bounty,  
So our harvest-time is here.

See! Our barns are brimming over,  
So no winter's cold we'll dread.  
Let us thank our Heav'nly Father,  
Who has giv'n us "daily bread."

The Autumn of Life is also man's goal. In it he reaps that which he has sown. The promise of spring has been fulfilled in the fruits of his labors.

#### MORNING TALKS

Nature has worked hard through the spring and summer, caring for growing seeds, buds and flowers. Now everything is ready for the glorious harvest-time. Seeds have ripened, and been scattered to find places where they will grow. The fields are golden with grain and corn. The trees are laden with fruit of every kind. Nuts are ripe, and busy squirrels are gathering them for winter stores. Vegetables, too, have grown large—filled with nourishment for the seeds they hold. Nature has been preparing all these for the harvest. How glad we are that this has come! The farmers are busy cutting the grain, husking the corn, storing the fruit, nuts and vegetables.

What color were the leaves in the spring and summer? Green. What now? Red, yellow, brown, etc. They, too, are ripe. How glad they must be that their work is done, and that it is the harvest-time! Speak of their use in covering seeds on the ground. Recite "October's Bright Blue Weather." Fairies have interested children in all countries. Many believe that there are "nature fairies." Speak of the helpfulness of the brownies and use Palmer Cox's Brownie pictures. Tell some of the stories that emphasize this point. Interest of this kind centers around Halloween.

Take the children, if possible, into the country where they can see the autumn glory, and the farmers harvesting their crops. A review of fall Nature subjects (based on *Miss Poulsson's* Finger Play) is given in the "Little Boy's Autumn Walk," kindly contributed by Mary C. Bowers.

#### *A Little Boy's Autumn Walk*

A little boy went walking  
One lovely autumn day;  
He saw a little squirrel  
That quickly ran away.

He saw some birds go flying  
Away to the sunny South;  
And golden rods and asters  
Were growing all about.

And gently, gently falling,  
The leaves from off the tree,  
Some red, some brown, some yellow,  
Most beautiful to see!

The apples in the orchard;  
And, when he stopped to rest,  
He saw high in the branches  
A birdie's empty nest.

And when he saw some chestnuts  
Had fallen from the tree,  
He filled his basket with them—  
Enough for you and me.

He saw the milkweed flying  
Like birds with silky wings;  
He said, "I'll go tell mother,  
I've seen such pretty things!"

### *Songs*

"The Harvest of the Squirrel"—*Gaynor*, No. 1, pg. 65.

"The Squirrel"—*Songs for Little People*, pg. 74.

"Harvest Song"—*Songs for Little People*, pg. 38.

"The Sleepy Leaves"—*Holiday Songs*, pg. 70.

"In Autumn"—*Holiday Songs*, pg. 67.

### *Stories*

"Story of Persephone"—*For the Children's Hour*.

"The Corn"—Autumn—All Around the Year Series—  
*Frances L. Strong*.

"The Wheat Field"—Golden Windows—*Laura E. Richards*.

“The Lark and Her Young Ones”—Æsop—Boston Collection.

“The Squirrel’s Harvest”—Half a Hundred Stories.

“The Wheat”—Autumn—All the Year Round Series.

“The Anxious Leaf”—Kindergarten Stories and Morning Talks.

## HARVESTING

### FALL GAMES AND RECREATIONS

#### *Harvesting Wheat*

Peter mows with joyous song,  
Swings his scythe the whole day long,  
Mows the golden wheat so dry,  
Then he ties and stacks it high.

Now he carts this golden grain  
To the miller by the lane,  
Flour then the miller makes  
For the baker's bread and cakes.

This is sung to the "Mowing Song" here given. Peter ties the stacks, and takes them to the mill. (The threshing may be introduced here and repeated when "Spring Planting" is played.)

The grinding is shown by rubbing the palms of the hands together.

#### *Orchard Game*

The song of the "Orchard"—Holiday Songs, pg. 41, can be taken season by season. For the autumn use the first and fifth stanzas. Peter plants his apple trees, in long straight rows (children stand with outstretched arms for branches). A few others come with "baskets," gently shake the branches, and gather the ripe, red apples.

#### *The Falling Leaves*

Use the "Leaves' Party" in *Gwynor*, No. 1, pg. 64, or "Come Little Leaves," Songs and Games, pg. 44. One is chosen to be the "North Wind." All the leaves don their "dresses" of red, yellow and brown, for their "party." They invite the North Wind, who comes blowing along, saying, "Ooo-oo-oo!" As he goes among the leaves he touches a few who follow him. When he reaches the front of the room they fall lightly to the ground, and he leaves them. When they



are fast asleep Dame Winter comes, takes pity on the tired leaves, and covers them with snow. There they will "sleep till spring."

### *The Squirrel*

Use the well-known game "Chasing the Squirrel"—Songs and Games, pg. 106, in connection with harvesting the nuts.

Form a ring around the seats and choose a squirrel to be chased. If he is caught, turn the spirit of the victor into one of kindness for the less successful, by "feeding the squirrel" with nuts. The little harvester buries his nuts at the foot of one of the "trees" and takes his place in the ring. Use also *Miss Poulsson's* Finger Play—"The Squirrel."

### *Gymnastic Play*

"Autumn in the Woods"—Gymnastic Stories and Plays—*Elizabeth Stoner* road.

### *Occupation*

Give freehand drawing and cutting of vegetables, also represent simple outline of harvesting objects—such as sickle, cart, stacks of grain, barn, etc.

Cut candles from bright colored paper. Jack o' Lanterns, with different expressions, may be cut from orange colored paper. Paste yellow paper on the back—giving the appearance of light showing through.

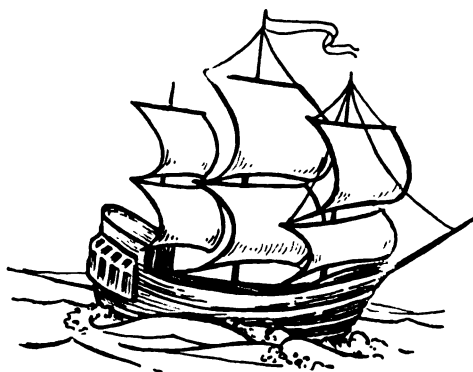
### *Jack o' Lantern Party*

Cover the blackboard in one corner of the room with black mosquito netting. On this hang the Jack o' Lanterns and candles. If a real lantern is used it will give a joyous surprise party. After coming up from recess allow them to feign sleep, sing a lullaby and light the lanterns. When ready wake up the children and let them enjoy the Jack o' Lantern party.

***NOVEMBER***

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## THE BAKER

### *Process*

Having seen, in the "Mowing Grass" Mother Play, that, "in true activity, nothing unrelated is," we now search for the process by which each link in the industrial chain is forged. Nature has ceaselessly worked to ripen the wheat and corn, which must be prepared for man's food. The farmer cuts it, ready for the miller, who grinds it into flour and meal. The baker has yet his work to do—to bake it into bread for the child's supper. Should any one of these workers fail to do his part bread could not be provided. Thus, "in the world's work, each must help as he ought."

Every step in the process is complete, so far as the individual worker is concerned. But it must not only be complete but perfect, for the more perfect the work, the more valuable will be the finished product. Man should not be a machine, but should do his share intelligently and faithfully, to raise the standard of the whole. Today, the lower rounds of the ladder, in the business world, are crowded, but there is "plenty of room at the top" waiting to be filled. Truly, "no man liveth to himself," for each has a work that is related to his neighbor's and no one else can do it as well as he.

Even a child has his place as a working unit. By playful activity he learns to relate isolated objects and acts, and to mould plastic material to his will. Through art, therefore, he makes the transition from play to work. As long as activity is not purposeful, it remains play. As soon as its aim is to make a finished product it is work, and the child becomes a producer in the world of industry. As long, however, as there is joy in productive activity it will retain the element of play, which is the "language of childhood." Society protects this right by forbidding child labor, and making obligatory a legitimate time for play.

## THE BAKER

### MORNING TALKS

The farmer has been storing fruit and vegetables, and harvesting corn and wheat. The fruits are all ready to be used as food. Can we eat the corn and wheat as soon as it is harvested? No. What must the farmer do? Take it to the miller. What will the miller do with it? Grind the corn into meal, and the wheat into flour. (Show pictures of mills run by water and by wind.) Can we eat the meal and flour then? No. What must the miller do? Send them to the baker. What will the baker do? (Describe the process of mixing and baking corn cakes and white bread.)

When the bread is baked mother buys it and spreads it with butter for our supper. It does not look like the wheat and corn that grew on the farm! So many workers helped, each doing his part to give such good bread for us to eat! (Enumerate workers in the process.) A good summary of this process is found in the *Kindergarten Review* for June, 1904. If possible have some wheat, flour, bread and butter to show the steps in the process. Suggest that the children watch their mothers cook and bake. Let the children mention other things that are cooked, at home and in the bakery.

### Songs

- "Pat-a-Cake"—*Miss Blow's Book*, pg. 186.
- "Song of the Loaf of Bread"—*Gaynor*, No. 1, pg. 15.
- "The Mill-Wheel"—*Miss Blow's Book*, pg. 187.
- "Song of the Mill-Stream"—*Song Stories*, pg. 67.

### Stories

- "The Johnny Cake"—In the *Child's World*.
- "Nero at the Bakery"—In the *Child's World*.
- "The Gingerbread Man"—For the *Children's Hour*.

## THE BAKER

### GAMES AND RECREATIONS

#### *Finger Plays*

*Miss Poulsson's* Finger Play, "The Mill," pg. 65, and "Making Bread," pg. 69.

#### *The Miller*

The mill-wheel is represented by one row of children forming a small circle at the front of the room. The stream consists of a continuous line of the remaining children, led by the teacher up and down the aisles. Sing "Give, said the Little Stream" (*Merry Songs and Games*, by *Clara Beeson Hubbard*, pg. 138). When the mill-wheel is reached, it turns, and the miller pours corn or wheat into the "hopper" (outside the circle). As soon as the flour or meal is ground the baker comes to buy a "bagful." When the bread is baked several mothers go to the baker to buy some for supper, and give it to their "families."

#### *Dramatization*

##### *Buying a Loaf of Bread*

"Baker, may I have some bread  
For my supper hour?"

"Yes, if to the mill you'll go,  
For a bag of flour."

"Miller, may I have some flour  
That I bread may eat?"

"Yes, if to the farm you'll go  
For a bag of wheat."

"Farmer, may I have some wheat  
For the miller's flour,  
That the baker bread may bake  
For my supper hour?"

"Yes, for it has ripened well  
In God's rain and sun.  
Ev'ryone must do his part  
Ere your bread is done."

Choose characters to represent the child, baker, miller and farmer. Each finds his place, and does his own line of work. The child goes from one to the other and the dialogue takes place. When the wheat and flour have been obtained, and the bread baked, the child takes it to his "mother," who cuts and spreads it for his supper, then pours out a "cup of milk" to drink with it.

## THE INDIANS

### *"Childhood of the Race"*

In primitive man we behold the "childhood of the race." In his simple mode of living and self-expression we trace the beginnings of art, literature, music and religion.

Artistic instinct is shown in his love of form and color, in the use of beads and feathers for self-ornamentation. Crude pictures traced in the sand, carved on wood and skins, and on utensils modelled from clay, were the beginnings of pictorial art, and also of hieroglyphic writing. As cave and cliff dwellings gave place to better forms of shelter, this increased knowledge and skill in construction was the birth of architecture.

"The literature of an age reflects the life of the people." Its heroes, thus portrayed, react on those who read and create an influence which determines the ideals of the age. We see the superstition of primitive man in nature myths, which were the beginning of literature. He attributed to inanimate objects that life which he felt stirring within him. The sun, moon and stars, and the life of earth, air and water were thus personified. (See *Miss Blow's* "Symbolic Education.")

Music developed from the rhythmic clashing of crude instruments, which were used in festival dancing. As the people gained a sense of intervals, pleasing combinations of tones grew out of mere noise, till we reach the height of the symphony of today.

Primitive man was the slave of Nature, through weakness and fear of wild beasts, and also through ignorance of her natural phenomena. When he made weapons for self-defense he was able to overcome wild animals. As soon as he learned to understand the nature of the phenomena about him, his ignorance and terror gave place to reverence. In the Universe he no longer saw a Power to be feared, but a Creator to be revered. He at last came to see the relationship between all forms of life, and to recognize his part in the whole—the child of a loving Father.



## THE INDIANS

### MORNING TALKS

Portray the life of primitive man as realistically as possible. Show pictures of his mode of living, dress, wigwams, utensils, industries, etc. Inspiration can easily be gained from arts and crafts exhibits—weaving, modelling and basketry—and much is done also in the schools. Hiawatha offers interest in studying Indian life, for it is rich in myths and pictures. The little papoose is always an interesting study, and can be compared with our own babies. Show how the mother carries her baby on her back, and allows the wind to rock him to sleep in his birchen or linden cradle, as he hangs from the limb of a tree. Stories of the custom of caring for babies in other countries will be of interest. Dwell also upon the character of the country before the arrival of the white man.

#### *Songs*

"The Little Papoose"—Riverside Song Book, published by Houghton, Mifflin Co.

#### *Stories*

"Hiawatha"—*Longfellow*.

"The Indians"—Big People and Little People of Other Lands—*Edward R. Shaw*.

"Story of the First Corn"—For the Children's Hour.

"Stories of the Red Children"—*Dorothy Brooks*.

"Nature Myths"—*Florence Holbrook*.

## THE INDIANS

### OCCUPATIONS

Let the children make silhouette cuttings of Indians, wigwams, canoes, utensils, etc., and illustrate Hiawatha with freehand cuttings and drawings, and make wigwams and canoes. Show Indian hieroglyphics, which can be used as units for borders and for busy work. To make the wigwams cut from a circle a triangular-shaped piece; paste together the edges of the remaining part, cut a slit in the opposite side, and fold back the edges for the door. This can be decorated, or colored brown. Use early Indian designs for suggestive drawing.

The possibilities of a sand table are many. Settlements of wigwams can be made. Use pine twigs (stood in spools) for forests, and place canoes in a groove to represent the river. To give the effect of water use silver paper, or the zinc table. Indians, cut from red paper, and stiffened by a toothpick pasted to the back, form an added attraction to the scene.



## THE PILGRIMS

### *Love of Freedom*

Love of freedom, self-denial, self-repression, loyalty to the truth, to right, and to faith—these are the virtues for which the Pilgrims stand!

Deprived of their freedom to worship in the way they held to be right, the Pilgrims left England, in search of a country where they could live up to their ideals.

Holland did not meet their need; therefore they set out on that long journey across the ocean, and entered upon a life that was filled with hardship and privation. In spite of that first awful winter, however, they rejoiced in their new found freedom. Rugged as was the soil, they conquered Nature's obstacles because of their undaunted courage and perseverance. Helped by the friendly Indians, they planted corn, wheat and barley which yielded a bountiful harvest.

The Pilgrims have left a rich inheritance which has made a marked impression on the history of our country. Freedom is the watchword of our nation. Foreigners hear its call and seek its protection. They, too, can be "Americans." Race distinctions, to a certain extent, are eliminated, as the children of all nations stand side by side, to receive the benefits of education, and learn to sing "Land of the Pilgrim's pride."

The right to adhere to a strong faith is a still greater inheritance from our Pilgrim fathers. Not only what we *believe* but *how we live up to it*, are the questions that love of freedom bids us ask.

The obstacles which the Pilgrims met were great; yet those brave men and women overcame them and grew strong in the struggle. Shall we shrink from this inheritance of difficulties as we meet *our* problems in the cause of Freedom?

## THE PILGRIMS

### MORNING TALKS

Trace the wanderings of the Pilgrims from England to Holland, thence to America. Give as much local color of time, place and people as possible, using pictures and descriptions. Helpful suggestions will be found in Primary magazines.

When the Pilgrims reached the new country it looked bare and lonely. (Dwell on the season of the year, describe the country, and all that had to be done to build their homes.) Here they were free to worship as they thought best; so that they were happy, even though it was hard to get enough to eat, to find material for their houses, and fuel enough to keep them warm during the cold winter.

Strange red men greeted them kindly, gave them yellow corn and showed them how to plant it. (Do not dwell upon the cruelties of the Indians except in showing how brave the Pilgrims were and why they had to carry guns for protection.)

Speak of the custom of family reunion at this time. Draw from the children their experiences and anticipations. Thanksgiving talks will not mean much to many children, who are poor, if mere feasting is emphasized too strongly. This should be made subservient to our gratitude for abounding blessings.

#### *Songs*

"Thanksgiving Song"—*Gaynor*, No. 1, pg. 67.

#### *Stories*

"Grandmother's Thanksgiving Story"—Half a Hundred Stories.

"A Thanksgiving Story"—Boston Collection.

"The First Thanksgiving Day"—The Story Hour—*Elizabeth Harrison*.

"Holland"—Big People and Little People of Other Lands.

## THE PILGRIMS

### OCCUPATIONS

Cut silhouettes of the Pilgrims, of their log houses, and church (corrugated brown paper is good for log hut effects).

Build a Plymouth village on the sand table with gift blocks for houses, pebbles for the rocky shore and for the main street leading up the hill to the fort at the top. Stand silhouettes of the Pilgrims in the sand as was done with the Indians. It will not be possible to regard relative proportions in all cases but the effect will please the children. With an Indian village on one end and Plymouth on the other the sand table gives a very effective object lesson in history.



## THANKSGIVING

### *Gratitude*

How many really know the meaning of true gratitude? It has been tersely said that "gratitude is a lively sense of favors *expected*"—i. e., giving thanks for the past in hopes that the giver will continue his good works in the future. If the favors cease for a while, past blessings are lost sight of in the discomfort of the present.

It is easy for a happy heart to sing praises to God for His mercies. Can a sad heart be thankful? Are we grateful for the hard lessons of life, for disappointment, failures and sorrows, which help strengthen character? If so, we have true gratitude in its highest sense. Much has been given to nourish and protect the body, much, also, for the inward life of the spirit. Are we ready to give thanks for all these blessings?

The greater the gifts we have received the greater is our responsibility in using them aright. Our blessings are but seeds to be planted in the lives of others—that they may bring forth a "hundredfold." Emerson says, "The benefit we receive must be rendered again, line for line, cent for cent, deed for deed, to somebody. Beware of too much good staying in your hand. It will fast corrupt. Pay it away in some sort." The motto of the International Sunshine Society, as well, is, "Pass it on!"

### MORNING TALKS

#### *"Thank-you Day"*

Whom must we thank for the social ties, the family relationships, the shelter of home, the bounty of Nature and the industrial workers that give us food? God! Why did the Pilgrims come to this new country? To worship as they thought right. They suffered much but never forgot to give thanks to God for shelter, safety, food and a place in which to worship. Therefore, when the harvests were gathered in,



they appointed a day of thanks, in which to show their gratitude and love to God. They were glad to invite the friendly Indians to come and share their feast with them. This is why we keep Thanksgiving Day.

What can we do to add to the happiness of those who have less than we? We can give food and clothing for their bodies, but more than that, we can give something that will last longer—kindness and love!

Let us think of all for which we have to be thankful. (Review subjects of the fall.) Ask the children to bring vegetables and fruit, or pennies, if allowed, with which to buy them. These may be used for decoration and Nature lessons, then given to families to make them happy on Thanksgiving Day.

Don't forget to say "thank you" to some one on Thanksgiving Day! (After the recess ask whom they remembered to thank.) Speak more fully of the joys of Thanksgiving at Grandmother's.

### *Songs*

"Thanksgiving Day"—Holiday Songs, pg. 77.

"Thanksgiving Song"—Song Stories, pg. 27.

"Hymn of Thanks"—Songs for Little People, pg. 99.

"Over the River and Through the Woods"—Songs and Games, pg. 46.

"Going to Grandmother's"—*Kindergarten Review*, Nov., 1901.

### *Stories*

"How Patty Gave Thanks"—In the Child's World.

"The Visit"—More Mother Stories.

"Baby Ray"—Mother Stories.

## THANKSGIVING

### RECREATION AND OCCUPATIONS

#### *Going to Grandmother's*

Arrange chairs, by twos, for seats, in a sleigh drawn by a "span of horses." Grandmother's house is represented by children standing in a hollow square. Grandmother is seated within it and wears a cap and kerchief. Build a barn in another corner where the children represent domestic animals. "Grandfather" takes the visitors to see them, while grandmother prepares the dinner.

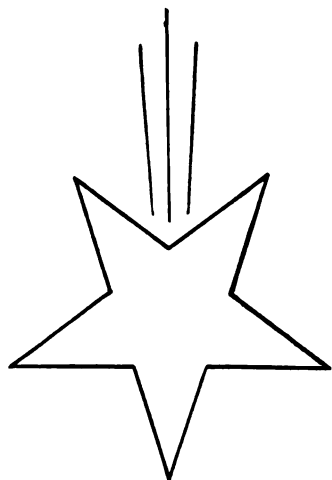
#### *Occupations*

Cut silhouettes of vegetables (from colored paper) for use as border patterns. Make a picture with a basket and vegetables about it. Cut silhouettes of our "horse and sleigh," with grandmother's house in the distance, and arrange it on white paper, for snow effect. Colored papers, representing blue sky and evergreen trees are pretty, if desired.

On a white "table-cover" draw pictures of the thanksgiving turkey, pies, etc.



**DECEMBER**





## BIRTHDAY BASKET

### *"Loving and Giving"*

The Christmas season is now approaching. How can we help the children to think more of giving than of receiving?

The thought of the Birthday Basket is based on that of Froebel's "Flower Basket." It is the father's birthday, and his children, with their mother, are planning a surprise, by filling baskets with flowers. In the winter-time flowers cannot be gathered for the "birthday party," but love can provide other gifts. The relation between mother and child has been emphasized in other plays, but this is the only one in which the father's share in his children's hearts is made the central thought. Since the father is usually away all day, it is most important that this necessary separation should not result in estrangement from his children; but, as in the "Pigeon House" that the home-coming should result in a closer union.

Love reveals itself in the act of doing for others, and receives its greatest joy in the pleasure that it gives another. The father, therefore, desirous of giving his children pleasure on his own birthday, is drawing pictures for them. He is happy because he has a family, and wishes to show his love by giving them something. No selfish thought of giving, in order to receive again, enters the minds of the children as they present their gifts to their father. Both, however, are happy in giving, and also in receiving. (See the "Flower Basket" in the *Kindergarten Review*, December, 1906.)

### MORNING TALKS

If anyone has just had a birthday, make that the point of departure. We have many surprises on our birthday and are very happy. Let us play this is our father's birthday. What can we do to make him happy? If it were summer-time we could pick flowers to put in baskets for him. (Use Mother Play picture.) What do you think these children are doing?

Yes, it is their father's birthday and he is sitting in the summer-house. What is he doing? He is making something for his children, because he loves them, and wants to give something to make them happy, too. When the children bring their gifts to the father he shows his glad surprise and tells them why he is so happy; he thanks God because he has his dear children and their mother.

What could we give *our* fathers? Birthday baskets. What shall we use? (Show specimens of laurel.) Did you ever see a basket made? They weave the branches in and out. Shall we weave some for father? How pleased he will be! What can we put in our baskets? Mention gifts suitable for children to give. In connection with the Birthday Basket use evergreens for Nature study and drawing.

#### *Songs*

"The Flower Basket"—*Miss Blow's Book*, pg. 198.

"The Basket"—*Songs for Little Children*, Part 1, pg. 57.

"Birthday Basket"—given here.

#### *Stories*

"The Loving Cup"—In *Story Land*.

"Little Blessed Eyes"—In *Story Land*.

"The Little Pine Who Wished for New Leaves"—For the Children's Hour.

"The Great Feast"—*Golden Windows*.

"Why the Evergreen Trees Keep Their Leaves"—*Book of Nature Myths—Florence Holbrook*.

"The Fir-Tree"—*Winter—All the Year Round Series*.

## THE BIRTHDAY BASKET

### GAMES AND RECREATIONS

#### *Finger Play*

#### *The Birthday Basket*

##### FIRST VERSE

With the laurel branches twining  
All their leaves so green and shining,  
Birthday baskets we are weaving,  
Now our gifts they are receiving.

To our father we are bringing  
Pretty gifts with joy and singing.  
"Happy birthday, Father," we say,  
    "Gifts we bring to you!"  
"Happy birthday, Father," we say,  
    "Gifts we bring to you!"

##### SECOND VERSE

"Thanks I'm giving," he is saying,  
"For the love that you are paying,  
For the sun that shines in heaven,  
All the blessings that God has given."

"See this (picture) I've been making,  
For you pains I have been taking  
On my birthday, let us be gay,  
    Kind in all we do!  
On my birthday let us be gay,  
    Kind in all we do!"

Weave the basket by dovetailing the fingers together (palms up). Add the handle by touching the tips of the thumbs together over the centre of the hands. The words here given are adapted to the music of "The Flower Basket" in *Miss Blow's Song Book*, pg. 198. On the words "To our father we are bringing," hold up the baskets, then swing them from side to side to the rhythm of the chorus—"Happy Birth-



day." Alternate rows represent fathers and children. These families face each other, the children singing the first verse and chorus and the fathers the second in reply.

#### *Game*

Choose a few "fathers" who "live" in different parts of the room, and are busy making something for their "children." The first verse is sung by all. On the chorus one row (or more) carry their baskets to the fathers. The latter then sing the second verse as they give their presents to the children. All are happy, as they return to their seats together, and the fathers tell what they made for their children.

#### *Occupations*

For busy work let the children cut (without suggestion) freehand patterns of gifts for their fathers. Also make illustrative drawings.

## CHRISTMAS

*John iii: 16*

It is because "God so loved the world" that we have our most joyous day of the year—Christmas!

Love is the "Greatest Thing in the World," as Drummond has so beautifully expressed it, and we can do no better than to turn to his inspiring essay on that subject:

"There is no happiness in having or in getting, but only in giving, and half the world is on the wrong scent in the pursuit of happiness. It consists in giving and in serving others.

"Love is not a thing of enthusiasm and gush. It is a robust, strong, manly, vigorous expression of the whole character and nature in its fullest development, and these things are only to be acquired by daily and hourly practice.—

"The life of love is an eternal life, and there is no worse fate can befall a man than to live and grow old alone, unloving and unloved.—

"He that loveth is born of God; and above all the transitory pleasures of life, there stand forward those supreme moments when we have been enabled to do unnoticed kindnesses to those about us—things too trifling to speak about, but they become a part of us.—Shall I tell you the cause of love? We love because He first loved us. Contemplate the love of Christ and you will love. Stand before that and you will be changed into the same image from tenderness to tenderness. There is no other way. You cannot love to order. Love begets love.—

"The final test—is love, not what I have done, not what I have believed—not what I have achieved—but how I have loved; according to the number of cups of cold water we have given in the name of Christ."

## CHRISTMAS

### MORNING TALKS

The Bible story of the Christ-child's coming should be told simply, apart from any religious sectarianism. The journey to Bethlehem, the coming of the baby to Mary, the angels' greeting and message to the shepherds, the journey of the Three Wise Men, led by the star, and their arrival with precious gifts. We therefore give our gifts to each other to show *our* love for Him, and we try to make others happy on the Christ-child's birthday. This baby came because God had promised to send some one to show people how to live the right kind of life.

Use the Perry pictures of Mother and Child, of the angels' appearance to the shepherds, and of the Wise Men on their camels and their arrival.

The true spirit of Christmas should be gained in song and story, before the myths of Santa Claus are told and the holiday festivities enjoyed. In connection with the account of the shepherds, mention the sheep's gift of wool—as a Nature lesson. Use *Miss Poulsson's* Finger Play "The Lambs."

### *Songs*

- "A Christmas Picture"—Holiday Songs, pg. 92.
- "The First Christmas"—Holiday Songs, pg. 93.
- "While Stars of Christmas Shine"—Holiday Songs, pg. 95.
- "Babe Jesus"—Song Echoes, pg. 68.
- "Ring, Merry Christmas Bells"—Song Echoes, pg. 68.
- "Christmas Carol"—*Gaynor*, No. 1, pg. 29.
- "Christmas Star"—Song Stories, pg. 34.
- "Carol, Children, Carol"—Songs for Little People, pg. 41.
- "Christmas Song"—*Julia A. Hidden*.
- "The Christ Child"—Here given.

### *Stories*

- "The Story of Christmas"—Story Hour.
- "Christmas in Many Lands"—December Plan Book.
- "The Birds' Christmas Carol"—*Kate Douglas Wiggin*.
- "Tiny Tim"—*Dickens*.
- "The Little Shepherd"—More Mother Stories.
- "The Lost Lamb"—Boston Collection.
- "Mollie's Lamb"—In the Child's World.
- "The First Christmas Presents"—Kindergarten Talks—*Wiltse*.
- "Child's Christ Tales"—*A. H. Proudfoot*.
- "Stories of the Bible"—Vols. I and II—*Myles Endicott*.

# The Christ Child.

E. M. G.

R. W. G.

1. A lit - tle ba-by came to earth On Christmas long a - go, . . . And  
 2. Three Wise Men, guid-ed by a star Bro't gold and spi-ces sweet, . And

gent - ly was He cra - dled there With-in a man-ger low. Most  
 with the wond'ring shep-herds knelt And kissed the ba-by's feet. So

joy - ous - ly the an - gels sang To shep-herds on the hill, . . . "The  
 we will sing our joy - ous songs, And gifts of love will pay . . . To

Christ-child's born in Beth - le - hem On earth to bring good will."  
 Him who in a man-ger low Was born on Christ-mas Day!

## CHRISTMAS

### OCCUPATIONS

Let the children cut sheep in a kneeling position, and also if desired, a watch dog. Mount them on a hillside of gray green, against a dark blue sky, in which "shine" a few silver stars. This may be used for the cover of a booklet, on the inside of which may be written the words, "Merry Christmas," and the child's name.

An attractive blotter can be made of red blotting paper, on which heavy pencil lines are drawn to represent the bricks of a Christmas chimney. Let the children cut freehand silhouettes of stockings, of different lengths, for the members of the family, and "hang by the chimney" for Santa Claus to "fill."

From dark green cartridge paper let the children cut a large Christmas tree, also colored candles, and simple forms of toys to "hang" on the tree.

Make a folder in three parts (vertical folds) like a cupboard. Inside on the middle panel mount a small picture and below write "Merry Christmas." On the outside draw a colored border line around each panel. Let the children paste an embossed wreath in the centre of each.

Cut a silhouette of Santa Claus with his pack of toys, and underneath write, "He is coming to you."

These are only a few suggestions which will cause a thought of many others to grow in the fertile brain of the teacher.



## THE TOYMAN'S SHOP

### *Choice*

Wherein, to the child, lies the fascination of looking at the windows of a toy store? He sees here the world in miniature—the story of the needs and activities of mankind. It is a “mirror” in which, as he gazes, he learns to recognize his own genuine needs, and becomes able to choose for himself the things that are “outwardly useful” as well as those which will “edify and gladden his soul.” According to the nature of the individual child will be the toy chosen. He seeks to find, in the outward form, that which responds to a need within. Thus, in exercising the power of choice, he expresses himself, and we may see his desires through that which he selects. In the Mother Play, “Toyman and the Maiden” is shown the motherly and housewifely instinct. In the “Toyman and the Boy” is seen his yearning towards life's great enterprise, for, as the future protector of the home, he will take his place in the community.

The “true child” will therefore not desire “physical possession” of everything he sees in the toyshop; but, if he has been helped to become “inwardly clear to himself,” and has “gained the mastery over himself”—he will win from this rich experience the power and means of embodying his own deep selfhood.

We must help the child to gain this consciousness by wisely guiding his power of choice. How often parents foster weak wills in their children by making decisions for them, rather than allowing them to gain strength by deciding for themselves!

How often individuality is dwarfed by the routine of school work—where opportunities for choice are neglected, on account of “lack of time.” Occasional free choice in songs, stories, games, colors, crayon, paper, or originality in designs should be allowed. Even number work may be made more interesting by appealing to the play instinct in selecting objects of interest for units.



Through choice the child "represents himself to his little world. As he surrounds himself with these outward forms of interest they will react upon his inner being, strengthening those tendencies in life which are now but playful activities." For this reason encourage the children to make collections of objects in which they are interested, and to value them when made.

### MORNING TALKS

The Christmas windows furnish the best pictures of the Toyman's Shop, and the overflowing enthusiasm needs to be noticed and directed. Let the children tell of the various toys they have seen, and each name the one he liked the best. If Santa Claus had been there to give you anything you liked, what would you have chosen? Guard against a contagious desire for one toy, such as an automobile, which only reflects a universal "craze," and does not develop individuality. The children are willing and ready to talk of holiday festivities and there will be no lack of subjects for conversation.

#### *Songs*

- "Santa Claus"—Finger Plays, pg. 80.
- "Santa Claus"—Song Echoes, pg. 62.
- "A Wonderful Tree"—Songs and Games, pg. 67.
- "Christmas Secrets"—*Gaynor*, No. 2, pg. 64.
- "Toyman's Shop"—Holiday Songs, pgs. 82 and 84.
- "Toyman's Shop"—Here given.

#### *Stories*

- "The Choice"—More Mother Stories.
- "The Christmas Stocking"—More Mother Stories.
- "Legend of the Christmas Tree"—For the Children's Hour.
- "The Golden Cobwebs"—How to Tell Stories
- "Piccola"—Story Hour.
- "Christmas in the Barn"—In the Child's World.
- "Santa Bobby Claus"—*Kindergarten Review*, Dec., 1906.

## The Toyman's Shop.

E. M. G.

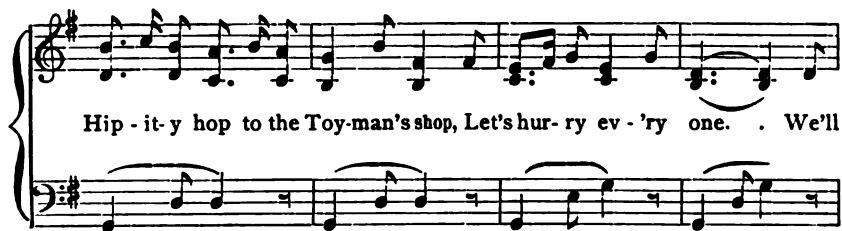
R. W. G.



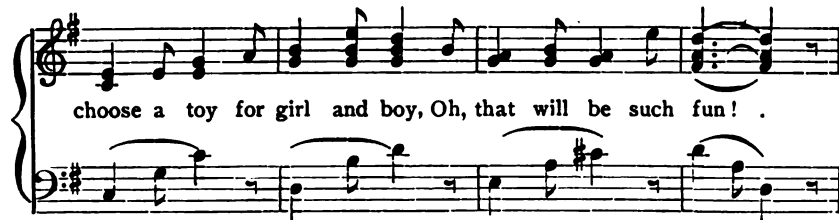
“ Oh, let us go to the Toy-man's shop And look at all his toys ! . He



has such pret-ty dolls and drums For lit - tle girls and boys. .



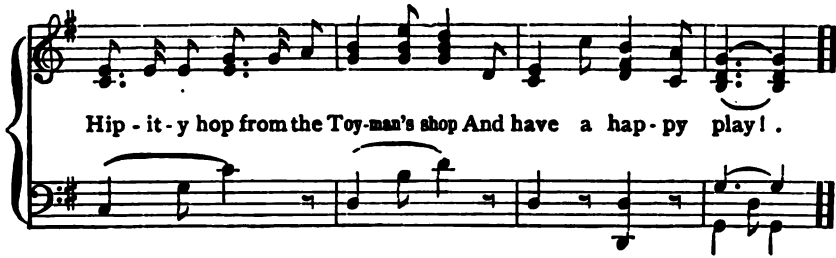
Hip - it - y hop to the Toy-man's shop, Let's hur - ry ev - 'ry one. . We'll



choose a toy for girl and boy, Oh, that will be such fun ! .



Hip - it - y hop from the Toy-man's shop, Then quick - ly we'll haste a - way ! .



## THE TOYMAN'S SHOP

### GAMES AND RECREATIONS

#### *Christmas Shopping*

Let the toyman arrange his goods on rows of chairs, desks, or be seated at some table ready to receive his customers. A number of children go, by twos, to buy toys, and return home "playing" with them—rolling hoops, flying kites, beating drums, wheeling doll carriages, rocking babies to sleep, driving horses, etc. Use the "Toyman's Shop" in Holiday Songs, or the one here given.

#### *Occupations*

Cut and mount shelves on which paste toys cut from newspapers. The toyman's shop itself can be drawn, cut or made with sticks. Toys of all description, Santa Claus, Christmas trees, etc., furnish abundant material for illustrative drawing.

#### *Gymnastic Plays*

"Christmas Morning"—Gymnastic Stories and Plays.

# *JANUARY*





## TICK-TACK

### *Right Use of Time*

"Oh, teach your child that those who move  
By order's kindly law,  
Find all their lives to music set,  
While those who this same law forget  
Find only fret and jar."

The "Tick-Tack" is one of the most important Mother Plays, as it emphasizes a law of the universe.

Who does not realize the importance of time and its use, and of order and punctuality in all the relationships of life?

We know that a clock holds a certain fascination for all children. The source of this may lie in its "apparent life," and the allurements is heightened by a sense of concealment and mystery. Froebel, however, suggests that it lies in the child's dim presentiment of the importance of time itself, as the sundial, hour-glass and other time-pieces interest him as well, and the play watch means almost as much as a real one.

Through this interest in the clock the truths for which it stands—order, punctuality, neatness and obedience may be instilled.

Rhythm is a law of the universe: day and night, light and dark, summer and winter, come and go in rhythmic swing. Indeed the whole solar system moves rhythmically, and there is a "remote kinship," Froebel says, "between the rhythmic swing of the pendulum (which has given us the clew to so many mathematical and mechanical truths) and the soul's activity." Children are rhythmic creatures, because they move more closely in tune with Nature's rhythm. They quickly feel it and respond to it, in song and motion. They love to imitate the rhythmic ticking of the clock and the measured swing of the pendulum.

Every child must learn to feel respect for a power outside himself. The clock embodies this power, but it

“Is not a Master hard  
Ruling with iron hand,  
It is a happy household sprite  
Helping all things to move aright  
With gentle guiding wand.”

Since the clock says it is “time to do this or that” the child’s wish to do otherwise should not be granted. Obeying the “Tick-Tack” will lead him to become orderly, obedient and self-controlled, and these habits will be great blessings to him in after-life. “Procrastination is the thief of time,” so teach him to

*Do It Now!*

Are you going to do a kindly deed “some time?”

Do it now!

Lest the wish may fade away

In the playtime of today!

Do it now!

Is there something hard that you’ve been asked to do?

Do it now!

Never let the time slip by,

’Twill be easy if you try;

Do it now!

Is there something that ’twould be “such fun to do?”

Do it now!

Happy plays will make you grow,

Childhood’s gone before you know!

Do it now!

## TICK-TACK

### MORNING TALKS

The entrance of the New Year demands comment. This leads to the subject of time as it is told by the clock. We have no right to waste time or misuse it. Listen! What is the clock saying? "Tick-Tack." Notice the pendulum. How does it swing? Illustrate with right arm, then left, then with both. What does the clock tell us? The time to go to bed, get up, dress, eat, come to school, work, play, and go home again, and the time for father and mother to do their work, too. Emphasize obedience, punctuality, order, and the necessity for coming to school *on time* (as was also done at the beginning of September). Speak of the different ways of telling time in the past: shadow of a stick, sun-dial, hour-glass, etc. Let the children see that the program follows the clock's direction—"time to sing, read," etc. What could we do without the clock!

### Songs

"Tick-Tack"—*Miss Blow's Book*, pg. 174.

"Tick-Tack"—*Merry Songs and Games—Clara Beeson Hubbard*, pg. 20.

"Tick-Tack"—*Small Songs for Small Singers—W. H. Neidlinger*, pg. 54.

"Tick-Tack Fairy"—given here.

### Stories

"The Fairies' New Year Gift"—*In the Child's World*.

"What the Clock told Dolly"—*In the Child's World*.

"Clocks and No Clocks"—*Kindergarten Review*, Jan., 1904.

"Cinderella"—*A Kindergarten Story Book—Jane L. Hoxie*.

"Pig Brother"—*How to Tell Stories*.

"Wishing Wishes"—*More Mother Stories*.

"Tom the Water-Baby"—*Kingsley—Kindergarten Stories and Morning Talks*.

"Good Children Street"—*Eugene Field*.



# The Tick-Tack Fairy.

E. M. G.

R. W. G.

1. There is a lit - tle fair - y Lives with me ev - 'ry day, And  
2. When with her hands she shows the hour That something I must do, I

tells me all I ought to do At work, at rest, at play!  
seem to hear her say to me, "Dear child, be good and true!"

"Tick! tack! tick! tack!" Hear the fair-y say - ing, "Tick! tack! tick! tack!"

Time for work and play-ing! Tick! tack! tick! tack!" Sings the house-hold fair - y,

"If you do just as I say, You'll be al - ways mer - ry!"

## TICK-TACK

### GAMES AND RECREATIONS

#### *The Little New Year*

"Old Year" slowly walks out of the room, leaning on a cane. On his back is a card, on which is printed the year just past. "Good-bye, 19—," call the children, as he turns to wave good-bye. As he shuts the door there comes a knock. A child goes to open it and says,

"Knocking, knocking, so merry and free,  
Who can it be who's come to see me!"

Enter the little "New Year" with a string of bells around her neck, singing,

"Oh, I am the little New Year, oh ho!"

(Songs and Games, pg. 55.)

As she sings "Each one from me a treasure may win," she distributes tiny calendar pads (or paper bearing the new year's date) to the children. (This game is reprinted by the kind permission of "Primary Plans.")

### RHYTHMIC GAMES

#### *The Pendulum*

The rhythmic motion of the pendulum is represented by swinging the arms backward on accented beat, then forward. The arm may also be moved in front of the body, from side to side. Good exercise in balance is gained by rhythmically swinging one foot.

#### *The Tick-Tack Fairy*

Point towards the clock (first verse). Through the chorus use the pendulum motion as above. On the words, "When with her hands," make a right angle with pointer and thumb

(right hand for morning and left hand for afternoon). At "I seem to hear her say to me" give admonitory shake of forefinger. Repeat chorus if desired.

### *Clocks and Watches*

**Hall-Clocks.** Let children stand in their chairs (faces to the front) and swing their arms, slowly, to and fro.

**Clocks-on-the-shelf.** Stand on the floor, and swing the arms a little faster.

**Watches.** Sit in the seats, and move one hand with increased speed.

"Tick-Tack," in *Small Songs for Small Singers*, pg. 54, gives these activities.

### *The Dial*

Notice the hands of the clock and count the numbers. Which hand tells the *hours*? Call twelve children to represent "one o'clock," "two o'clock," etc., and give each a card bearing his number. When the circle is complete the right numbers should be opposite—twelve and six, three and nine, etc. One standing in the centre, with arms outstretched, represents the "hands." The time for "going to school" is indicated when the arms form a right angle, one pointing to nine, the other to twelve; for "going home at noon," when both arms point to twelve, etc. These definite hours to which the "fairy" points, will soon be learned by the children. This will teach them to read time while learning to make the right use of it.

### *See-Saw*

A child with arms stretched sideways at the level of the shoulders represents the see-saw. Two others take hold, one on each end of the see-saw. Each alternately bends and stretches the knees as one is now "high," then "low," but the body of the see-saw is stationary. (See *Gymnastic Plays—Fanny L. Johnson.*) Use "See-saw"—*Gaynor*, No. 1, pg. 97.

Review "Housekeeping Week"—for orderly, systematic arrangement of work.

### *Occupations*

Cut circles from white paper. On one side paste gilt or silver paper. On the other mark the figures of the dial "by opposites"—to insure symmetry. Tie yellow strings through these "watches" and let the proud possessors wear them.



## NATURAL PHENOMENA

### I. ICE AND SNOW

#### *Transformation*

Nothing in Nature is wasted, for everything is in a process of transformation. Solids decompose, and change into gases and minerals. Gases combine to form liquids and solids. Liquids become vapor, condense again into liquids and still further into solids. The cycle of transformation is thus completed.

Many forces, unseen save in their effects, are at work, making the new old, and the old new. Time makes daily changes in Nature and chemical processes are continually taking place in our bodies.

Life is the vital power which changes inanimate matter, and marks its growth by casting aside that which is useless. The buried coal forest holds many secrets!

We see the wonderful transformation of Nature that takes place in the seasons in the influence of heat and cold on vegetation. We trace the journey of the rain from earth to air, and back to earth where it is assimilated by all life.

Activity is the law of life by which transformation takes place. Man must be active, in thought, deed and emotion, and change the world by the power of his imagination and will. He thus becomes part of the great vital Force that is working throughout all Nature—changing, renewing, creating.

"Thus," Dresser says, "from the point of view of those who think, all life is a continual discovery. Life is ever before us. It awaits the quickening of the mind to interpret it."

Browning adds: "Time changes, but thy soul and God stand sure."

## NATURAL PHENOMENA

### ICE AND SNOW

#### MORNING TALKS

Where does the snow come from? From the clouds. How does it reach the clouds? It had a long journey. It was once in the lakes, ponds, rivers and oceans. The sun shone down so brightly that it changed some of the water into vapor, fog and mist, and drew it into the sky, where it formed clouds. Then the air grew cold, so that the tiny drops of mist huddled together, making drops of rain, which came pattering down to the earth! It grew still colder, until finally these drops were changed to sleet; then to beautiful snowflakes that floated softly down!

Catch snowflakes on black cloth to show the crystals. Draw diagrams to show the hexagonal form. Speak of the six "ice needles" that make a "snow star." There are many different beautiful forms! Cut and mount simple snow star patterns. (See Primary Plans, Feb., 1906.)

#### *Winter Songs*

- "Snowflakes"—*Gaynor*, No. 1, pg. 71.
- "Little Jack Frost"—*Songs and Games*, pg. 50.
- "Jack Frost"—*Gaynor*, No. 1, pg. 68.
- "Earth's Winter Dress"—*Song Stories*, pg. 31.
- "Falling Snow"—*Holiday Songs*, pg. 79.
- "Frost Pictures"—*Song Echoes*, pg. 58.

#### *Stories*

- "What Broke the China Pitcher"—For the Children's Hour.
- "Frost Fairies and the Water Drops"—Half a Hundred Stories.
- "Silver Cap, King of the Ice Fairies"—For the Children's Hour.
- "The Snowflakes"—Kindergarten Talks.

"Story of Agoonack"—Seven Little Sisters—*Jane Andrews*.

"The Snow Baby"—*Josephine Peary*.

"Little Folks in Far Away Lands"—Primary Education, Jan. and Feb., 1904.

"Little Hero of Haarlem"—In the Child's World.

"The Eskimo"—Winter—All the Year Round Series.

"Greenland" and "Lapland"—Big People and Little People of Other Lands.

"The Snow Fairies"—*Stevenson*.

## WINTER GAMES

### *Snowballing*

Good arm exercise is gained through the popular snowball throwing—first with right arm, then with left. Instill the thought of being "careful not to hurt anyone."

### *Snow Forts*

Two rows of children, some distance apart, kneel, facing each other. These form "fortifications" for the combating sides. Under protection of these "forts" the battle is good-naturedly waged, until "time" is called. A battle at close range can be had by letting the children kneel at the seats, and every two rows play together.

### *Snow Man*

A snow man is chosen. A number of children "pile up the snow," from his feet to his head, and indicate his features. The rest "throw snowballs" until he finally relaxes and falls. The "sun" then shines (all encircle arms) which makes the snow "melt and run away" (child softly runs to seat).

### *Skating*

Caps, coats and mittens are donned and all are ready to go for the fun. The skates are securely fastened on. The children slide rhythmically around the room. Two rows may



cross hands and skate together. Use the "Skating Song"—Timely Songs and Games for the Kindergarten—C. S. Reed, pg. 32.

### *Sleighing Party*

The children form in twos at their places. The first extends his arms backward to the second, which represents "horse and sleigh." One team is harnessed with real sleigh bells and driven about the room, while the rest "run in place." After the sleighing party, the drivers "feed their horses," "take off their own coats and caps" and "warm their hands at the fire."

### *Gymnastic Plays*

"Snow Play" and "Jack Frost"—Gymnastic Stories and Plays.

## II. THE MOON AND STARS

### *God's Glory*

The group of Light Plays marks an important step in the child's development. He is coming into an "ever-increasing consciousness of self, and an ever deepening sense of social relationship." The steps have been gradual.

By separation from home and return to it, he came to know himself as a separate being, yet a part of the family unity. By entering into the activities of the carpenter, farmer and baker, and by learning of the lives of historic men he became a social being, and saw his relationship to the industrial world. By sympathy with Nature and seeing the interdependence of Man and Nature in life he was led to gratitude to God—the Creator of all.

Now he looks above him and wonders at the splendor of the heavens! Is he not ready to see God's glory revealed there as well as here on the earth? He cannot receive the whole truth, as astronomy gives it; but shall we weight him down with false explanations? "Truth is harmful never, error is harmful always—even though it sometimes leads to truth." Miss Blow groups the Light Plays and characterizes them thus:

*First*—"Light in body"—Moon and Stars.

*Second*—"Light reflected"—Light Bird.

*Third*—"Light intercepted"—Shadow Plays.

*Fourth*—"Light transmitted"—Window Plays.

From the first division we take the "Boy and the Moon" as the basis of our thought.

Seeing a ladder against the wall the boy imagines that he could reach the moon if he climbed high enough, for hitherto he has been able to grasp the objects that he desires. He realizes, however, that the moon is not near enough for this, but thinks that the ladder could help him reach it. If this

should prove vain he still thinks that a number of ladders would be sufficient!

The moon, a light body, stands to us for the Ideal which is also bright and far above us. We long to grasp its light and make it our own, for it seems near. We therefore climb towards it, only to find that it eludes our grasp. It shines out from our darkness, and appears to change according as our relation to it casts a shadow over its perfect form. Would it be truly an ideal if we *could* reach it?

The child feels not the distance from the heavenly light.

"O may no barrier ever rise  
To make him with the years less wise  
Or dim his longing sight!"

\* \* \* \*

"Translate it rather, that it seem  
In years to come no childish dream  
To be at one with all!"

(See Wordsworth's "Ode to Immortality" and Tennyson's "Gleam.")

#### MORNING TALKS

These talks, if possible, should come when the children can observe for themselves the phases of the moon. Stars probably can be seen at any time, and from reference to these, questions concerning the moon and its phases may be asked. (Show the Mother Play picture.) What do you think the little boy wants to do? Climb the ladder. What could he see if he did? The castle, moon, etc. If he did climb, could he reach the castle? Perhaps so. Could he reach the moon? No, not even if he had a hundred ladders! (Increase number.) The moon, however, sends its light way down to the earth, and everyone loves to see it. If we *could* reach the moon we could not hold it, for it is a great ball, like our earth. Talk about the phases of the moon. In the second grade dwell more on scientific details. Speak of star pictures that are seen in the sky, and tell simple legends of the big and

little "dippers," of the North Star that guides the sailors, and of Orion as a "large and mighty hunter." These are intensely interesting to little people. Mention artificial lights that help us by shining (street lights, lamps, candles, etc.). Emphasize the fact that we *need light*.

### *Songs*

- "Lady Moon"—*Miss Blow's Book*, pg. 218.
- "The New Moon"—*Songs and Games*, pg. 73.
- "Moon Phases"—*Gaynor*, No. 2, pg. 7.
- "Twinkle Little Star"—*Songs and Games*, pg. 76.
- "Moon Song"—*Song Stories*, pg. 54.
- "The Lamplighter"—*Song Stories*, pg. 63.
- "The Electric Light"—*Gaynor*, No. 2, pg. 76.
- "Slumber Boat"—*Jessie L. Gaynor*.

### *Stories*

- "Legend of the Dipper"—*For the Children's Hour*.
- "The Stars"—*Golden Windows*.
- "Little Daylight"—*How to Tell Stories*.
- "Ludwig and Marleen"—*A Kindergarten Story Book*.
- "Dora and the Lighthouse"—*Boston Collection*.
- "Linda and the Light"—*In the Child's World*.
- "Peep Star! Star Peep!"—*Kindergarten Talks—Wiltse*.
- "Bed in Summer"—*Stevenson*.

## MOON AND STARS

### GAMES AND RECREATIONS

#### *Finger Play*

##### *The Changing Moon*

The baby crescent goes to rest  
When golden sun sinks in the west.  
But, as each day she larger grows,  
An hour later then she goes.

At last, when sunset's left the skies,  
Within the east she then will rise.  
Her face is round, her smile is bright,  
She travels 'cross the sky all night.

But see! she's growing old so fast  
Her light is dim: until at last,  
If wakened early you should be,  
A crescent this way you would see.

The stars are soon alone on high,  
Though if you watch, then bye and bye  
At sunset hour, against the blue  
You'll see the baby crescent new.

The new moon is represented by the arc formed between thumb and finger of the right hand, and the waning crescent by that of the left. Indicate the growth from crescent to half (forefinger of left hand connecting the points of the crescent). Then the circle of the full moon, and back in like manner to old crescent (thumb and finger of left hand). "The stars are left alone." (Indicate twinkling motion with fingers of both hands.) "At Sunset Hour," (indicate the west) comes the "baby crescent" (right hand).

#### *Occupation*

On crosses indicating the seven stars of the dipper, (four in the dipper and three in the curved handle) let the children paste gilt stars. Other star pictures can be made in this way. Moonlight effects can be secured by pasting silhouettes of buildings on light gray paper (for sky, earth and water). Cut out a white circle for the moon. Reflection of the light in the water can be shown by irregular chalk lines in the foreground.

## DOMESTIC ANIMALS

### *Friendship*

"Companionship is the one thing in the world which is essential to happiness," says Henry Van Dyke. "The human heart needs fellowship."

This need is met in childhood by the household pets, upon which love is lavished, and whose companionship responds to the child's affection. The faithfulness of the dog has often been proven, and he can truly be called "man's friend." What more can man do than to risk his life for his friend? In like manner dogs have often proved their faithfulness and devotion.

The horse, too, is faithful, for he carries man's burdens. Human friends, also, bear one another's burdens.

Friendship manifests itself in the caress, which is the outward sign of love. We extend a sympathetic touch to our pets. Does not the cat's contented purr, as he lies curled up in our lap, respond to the caress?

Friendship speaks in the tones of the voice. Is not the canary's song one of joy in human company?

The man who has nothing to love, no life that responds to his own, will fall into the depths of degradation. Companionship he must have. If that be evil what will inevitably be his destiny? The comradeship of a dog has been the means of changing a brutal nature, and the life of a prison flower has lifted the darkened soul to its Creator. ("Picciola"—Kindergarten Story Book.)

Truly, friendship, deepening into love, is the source of the noblest thoughts, feelings and deeds of which man is capable! It lifts him out of his petty self and broadens his vision, until it includes all humanity! As Stevenson beautifully says, "So long as we love we serve; so long as we are loved by others I would almost say that we are indispensable; and no man is useless while he has a friend."

## DOMESTIC ANIMALS

### MORNING TALKS

Where are all the animals during the winter? Those that are wild are in snug winter quarters. (Enumerate.) Those that are tame are in our homes.

Has anyone an animal for a pet? Dwell upon the child's love for his cat, dog, bird, etc., and how he cares for them. What does the pet do to show he loves you? The dog runs to meet you and likes to play. The cat rubs against you and wants to be stroked. The bird sings. Speak of the characteristics of each pet mentioned. How could you tell a dog from a cat if you felt it in the dark? (Speak of the cat's soft fur and the dog's shaggy coat.) If you could hear but not see them? (Characteristic sounds.) How would you know your own pet if you were to lose it and were trying to find it? (Observation of distinguishing marks.) How glad we are to have pets to play with! If we are kind to them they will like to be with us and will be our friends.

What does the horse do to help us? How many heavy loads he draws every day, and carries us from place to place! What other animal friends have we? What do *they* do to help us?

Show pictures of domestic animals including pictures of the St. Bernard dog's devotion. ("Saved" by *Landseer*.) Make special study of at least one animal.

### *Songs*

"Foreign Tongues"—*Gaynor*, No. 2, pg. 35.

"The Kitten and the Bow-Wow"—Small Songs for Small Singers—*W. H. Neidlinger*, pg. 91.

"The Little Pony"—Song Echoes, pg. 120.

### *Stories*

"Hans and His Dog"—More Mother Stories.

"Bell of Atri"—*Longfellow*.

"Dumpy the Pony"—More Mother Stories.

"Pegasus"—In the Child's World.

"Three Little Pigs"—How to Tell Stories.

"Go-Sleep Story"—Child's World.

"Bruno"—Stories of Brave Dogs—*M. H. Carter.*



## DOMESTIC ANIMALS

### GAMES AND RECREATIONS

#### *Finger Play*

Mrs. Pussy's Dinner—Finger Plays, pg. 57.

#### GAMES

##### *Ponies*

Let a row at a time run, with accent on one foot more than the other, to represent frisky ponies taking their masters out for a ride. Give the ponies "sugar, hay, or oats" on their return to the "barn."

##### *Horseback Riding*

"Mount" the horse by giving a light hop and placing the left foot slightly forward. "Grasp the reins" in both hands, and do away with the whip suggestion. On the first accented beat, sway forward, bend left knee without lifting right foot from the floor, and then backward. On the next accented beat sway forward, etc. An excellent song for this rhythm is given in the *Kindergarten Review*, June, 1903.

# ***F E B R U A R Y***





## THE KNIGHTS

### *Self-Control and Obedience*

The knights shine out from the Dark Ages as the embodiment of ideal manhood. Heroes of our own day have defects which are quickly seen, therefore they do not embody the ideal we would set before the child. Time, however, has effaced the defects in distant heroes. These qualities of perfect manhood are embodied in the Mediæval knights. The child who is naturally a hero-worshipper will aspire to be like those heroes who love a "good child."

Starting with the ideal qualities of manhood and coming down to everyday heroes will help the child to see the best in everyone. Whereas, if we start with those near him, whose defects are seen, the ideal is marred. The knight, in his bright armor and waving plume is attractive in appearance, as he sits erect on his spirited horse. He rides through the country, meets dangers, protects the weak, and is brave, kind, good, truthful, and loyal to his king. The child is stirred to emulation. He, too, would be a knight!

In the first play the knights are delighted to find a child good enough to be a knight, but they leave him with his mother.

In the second, they return, and are greeted by the mother, who grieves because her boy has been naughty. The knights then ride sorrowfully away.

In the third the child is repentant. As the knights go riding by, the mother stops them, for now her boy is good and can go with them.

There has been a division of opinion over the fourth. The original represents the mother as loving her good child so much that she cannot spare him to the knights. This is intended to strengthen the bond between mother and child, by appealing to his desire to be good, because his mother loves goodness in him, and wishes him near her.

The modification of this would allow the child the pleasure of the ride because he is repentant. The mother, however, wants him "back again at evening," for she can only spare him to the knights for a *little while*. This modification shows a more unselfish mother-love, and fosters a desire in the child to be good, because his mother *does* love the good in him. It also makes him "conscious of the peculiar tie between his own heart and that of his mother."

Desire for approval is strong in human nature. As soon as the child begins to take notice of that which is said about him, he is seeking a standard of merit by which to compare himself with the world outside. Praise, therefore, should be given the child only for true merit. We must "discriminate between his visible actions and their inner grounds or motives;" between that "ideal self" which he sees, and his "actual self" which is striving toward that ideal. He learns to know goodness by the attitude of others towards his own actions, and by seeing that which is universally approved of in others.

"The mounted knight expresses free self-determination and free mastery of the will. Through the control of his steed he also presents symbolically the mastery of the rude powers of Nature.

"With these songs of the knights we rise to a new and higher plane of development. What has hitherto been done to fashion the will and build the character has been incidental—as it were, a thing aside. What is now to be done must be with clear intention and deliberate aim." This represents the moral stage, for the child must be taught to discriminate between good and evil.

"Self-control" and "obedience" are two principles in education for which the primary grades should stand. The knights give the child an attractive embodiment of these virtues.

## THE KNIGHTS

### MORNING TALKS

#### *Knights and Good Child*

Show pictures of "Good King Arthur," of "Sir Galahad" and the "Crusaders." Use the "Knights of the Round Table" as the basis of description of knightly valor and virtue. Tell how the boy had to care for the knight's horse, and also to learn to be kind, truthful and obedient. When he grew older, he too, could be a knight, serve his king, and help the people. It was not easy to be a knight, for he must be brave, endure many hardships, and be ready at all times to serve his country.

The king wanted five of his knights to find a boy who was good enough to become a knight; so they rode over the country, and finally came to a castle where they found a mother with her good child. (Show Mother Play picture.) The knights were delighted, and wanted to take him away with them. The mother, however, loved her child so much that she could only spare him for a short time. (The spirit of the first and third Mother Plays and the second version of the fourth are combined in the "Knights and Good Child" here given.)

#### *Knights and Sad Mother*

When the knights returned next day, they found the mother sad because her boy had not been good! (Enumerate childish faults.) The knights were sad, too, and started to go slowly away. The child was sorry that he had been naughty, for he wanted to be a knight, too. He did not tease to go with the knights, but thought if he tried very hard to be good they might come back for him! The knights told him that he must first learn to be good in his own home, that he must be his "Mother's Knight" and help her by everything he said and did. When he grew to be a man he could then go to serve the king. (The Second Mother Play and first version of the fourth are combined in the "Knights and Sad Mother" here given.)

The knights may use the American flag—to which they must be loyal—or three banners, one red, one white, and one blue. Have special lesson on the flag, and teach the meaning of the colors. Red says, "Be Brave," white says, "Be Pure," and blue says, "Be True!" (These words can be written on the banners.) Speak of the first flag and its maker, Betsy Ross. Have bows of ribbon to be worn, during the day, by children showing knightly qualities. The mastery of hard lessons is worthy of comment as a knightly virtue.

### *Songs*

"The Knights"—*Miss Blow's Book*, pgs. 250-255.

"The Knights"—*Gaynor*, No. 1, pgs. 35-37.

"Five Riders and Good Child"—*Songs for Little People*, Part 1, pg. 72.

"Knights and Good Child"—Given here.

"Knights and Sad Mother"—Given here.

### *Stories*

"Search for a Good Child"—*Mother Stories*—*Maud Lindsay*.

"How Cedric Became a Knight"—*In Story Land*.

"David and Goliath"—*Bible*.

"The White Dove"—*More Mother Stories*—*Lindsay*.

"King Arthur"—*Kindergarten Review*, Feb., 1900.

"King Arthur and His Knights"—*Maud L. Radford*.

# Part I. — The Knights and Good Child.

E. M. G.

R. W. G.

"1. I hear the tramp of horse's hoofs And bu - gle sound-ing  
is a band of no-ble knights So brave and good and.

gay. . Who can it be, Oh, moth-er dear, Who comes a-long our  
kind, . Who ride a-cross the coun-try far, A boy who's good to

*repeat.*  
way?" "It is there here a child who's good to ride with us to -  
find?" 2. "Oh

*Ped.*



*With expression.* *In time and brightly.*

day? . . Your child is good? Then he may go, We'll gal - lop far a .

way." " Please do not take him ver - y far, and

bring him back at night, . . I can-not spare him long to you, He

*Voice does not hold.* *ff* **FINE.**

is my heart's de-light."

*As if retreating.* *Ped. ♯*

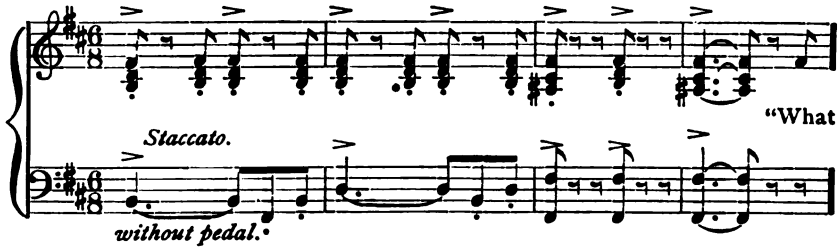
## Part II. — Knights and Sad Mother.

E. M. G.

R. W. G.

KNIGHTS ENTER

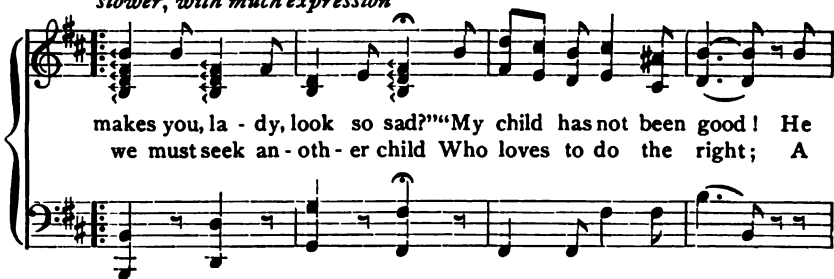
AND HALT.



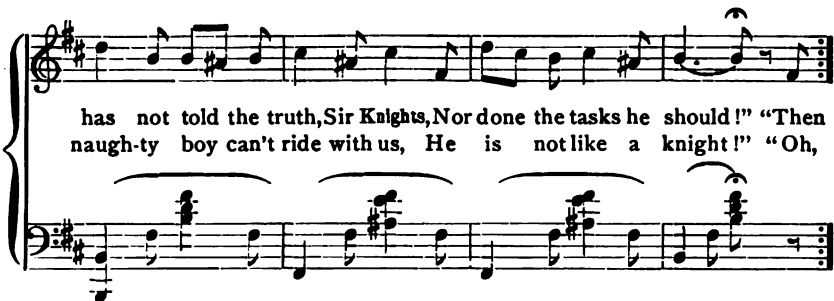
*Staccato.*  
*without pedal.*

"What

*slower, with much expression*



makes you, la - dy, look so sad?" "My child has not been good! He  
we must seek an - oth - er child Who loves to do the right; A



has not told the truth, Sir Knights, Nor done the tasks he should!" "Then  
naugh-ty boy can't ride with us, He is not like a knight!" "Oh,



moth-er, they are go - ing now, A knight I'd like to be! Per .

haps if I am ver - y good, They may come back for

AND HALT.

me !" "If kind and truth-ful you will be, A

KNIGHTS TURN

*crescendo.*

knight with-in your home, . Then when you grow to be a man, With

*f* *voice does not hold.* *ff* **FINE**

us you far may roam !"

*f* *as if retreating.* *p* *Ped.*

## THE KNIGHTS

### GAMES AND RECREATIONS

#### *Knights and Good Child*

Five (or any number) who have been helpful children are chosen to be the knights. The rest are "mothers" with their "good children."

During the first four lines the sound of horses' hoofs is heard, (light stamping of feet) and "bugle call" (a real horn blown). The knights then enter in orderly line and gallop around the room. As they reach the front they stop and sing, "Oh, where is there a child that's good?" As the mothers hold out their "good children" each knight selects a child. The mothers then sing, "Oh, do not take him far." The knights gallop down the aisles, around the room, return the children, and gallop to their "castles."

#### *Knights and Sad Mother*

The knights enter as before, but the mothers are sad, and have their heads in their hands. Use the whole dialogue in the second song, or in the first song substitute the following:—

"Oh, where is there a child that's good  
To go with us today?"

(Mothers shake their heads sadly.)

"Your child's not good? He cannot go;  
We're very sad to say!"

Whereupon with bowed heads they ride slowly away. "We hope that the boy will be good tomorrow, so that he *can* go!" The act of repentance should be recognized by letting the knights return, without singing the song, and take the child for a ride.

The mother, however, cannot spare him long, for she too, loves a "good child!"

### *Occupation*

Cut silhouettes of the mounted knight, horse, helmet, flag, mother, and child, and also make illustrative drawings. The castle may be made with pegs and sticks, also "things seen by the knights" while searching for the good child. Build castle, and mount patterns of knights on the sand table.

## ABRAHAM LINCOLN

### *Thoughtfulness for Others*

History writes itself in the lives of individuals. Lincoln is a hero, in whose life is written many pages of wonderful and interesting history. Born in poverty, working hard through his boyhood, using every spare moment to study, he thus became deeply interested in the cause of humanity, and lived a life that stands for the principle of Freedom.

The knights are types of freedom and self-control—as they make their spirited horses obey their will. Lincoln was truly an American knight, since, fearlessly guiding and controlling a turbulent nation, he accomplished that for which he strove. The knights were obedient to a higher power—their king, so Lincoln also served the “Highest Power.”

Through his entire life, with unselfishness and thoughtfulness for others, his time was devoted to the burning questions of the day. His heart swelled with a kindly and benignant feeling, which enabled him to be ready at all times to listen and to help those who needed the aid of his great strength. His life was simple, earnest and sincere, so devoted to others, including his “brothers of the black race” that there was but one thing more he could do for his country, and that was to *die* for it!

The *child's* expression of thoughtfulness for others comes especially on St. Valentine's Day. It is not, however, the value of the tokens themselves, but the love behind them that we wish to emphasize. Love is

### *The Best Valentine*

The very best kind  
Of valentine gay  
Is not made of gilt,  
Oh, not in this way:—

With hearts and with flow'rs  
And love verses sweet,  
That's left at the door  
With swift, little feet.

The *best* is a heart  
That's happy with song;  
Two dear little hands  
That help all day long.

And two rosy lips  
That speak what is true,  
For this comes each day.  
*I* want one, don't you?

#### MORNING TALKS

A long time ago, in a small town in Kentucky, lived the little boy Lincoln. His father and mother were poor and he had but few toys and books. His mother taught him, as there was no school for him to attend. She told him stories and kept before him ideals which made a lasting impression on his life. For this he always showed his gratitude to her.

On account of his father's poverty he had to work hard during the day, but when night came he would read over and over every book he could get. There were few in his own home, but these he studied hard, so that later, when able to borrow from others, he could understand these, too. Many times he would lean close to the blazing logs of the fireplace, when there was no other light in the room, and read about things that helped him to know the world and the people in it. He had to walk long distances when he was able to go to school—which was only for a few weeks at a time. Nothing, however, stopped him in his search for knowledge and truth. Therefore, when the nation needed a strong, brave, true man to guide it, Lincoln was chosen to be the President.

#### *St. Valentine*

Give a short sketch of his life, emphasizing the facts that he visited his friends, especially the poor and ill, and carried

flowers, food and clothing. When too old and feeble to go to them any longer, he sent messages that bore his thought and love. After his death, tokens of love and friendship were sent back and forth on his birthday. These were named "valentines" in honor of him. Since they are expressions of love, there is no place on this day for comic or unseemly missives. Emphasize this strongly.

The postman comes into the life of the child more especially on Valentine's Day, as he brings tokens of love and thoughtfulness. He is therefore the connecting link between the mysterious sender and the happy receiver. The seen and the unseen unite in the thought thus expressed.

### *Songs*

"America."

"Star Spangled Banner."

"Marching through Georgia."

"Way Down Upon the Suwannee River."

"Rally Round the Flag."

### *Stories*

"Lincoln"—February Plan Book.

"Story of St. Valentine"—February Plan Book.

"Line of Golden Light"—In Story Land.

"Jerry the Postman"—*Kindergarten Review*, Feb., 1907.

"Lion and the Mouse"—Boston Collection.

"Diamonds and Toads"—Boston Collection.

"Ant and the Dove"—Boston Collection.

"Bunch of Keys"—Boston Collection.



## LINCOLN

### GAMES AND RECREATIONS

#### *The Postman*

Valentines may be distributed by several "postmen" who carry bags of leather, and knock at each "door" to deliver the valentines. Use the song in Holiday Book, pg. 8.

#### *Carrier Doves*

Several children, with white paper wings, represent doves that distribute the valentines. Use "Little Dove, you are Welcome"—Songs and Games, pg. 103.

#### *The Letter-Box*

Let the children write letters (without suggestion) during the writing period and post them in a "letter-box" (ordinary box with slit and "U. S." printed on it). The postman comes to unlock the box, and carries the mail to the "Post-Office." The teacher can be the "postmaster" and "stamp" the letters. A "mail train," represented by a line of children holding each other by the shoulders, carries the bag of letters about the room to the receiving office. Here they are taken by the postmen who deliver them. If no actual names are written on the outside the process of delivery will be shortened.

Make valentines, for some one at home, and write a loving sentiment inside. Continue the Knight Plays.

## GEORGE WASHINGTON

### *Good Citizenship*

The state does not come in direct contact with the child, except as he sees its officers in the life outside of the home. Therefore, being a minor, he is not responsible to it, but he is, however, responsible to his parents. When he enters the school life, he must learn the lessons of good citizenship, that he is one of many, and that there are community interests.

Since these principles should be instilled early, we thrill his imagination with pictures of those who have served their country. Setting aside his part in the cruelties of war, the soldier stands as a type of bravery and loyalty, in time of hardship. The qualities which make the child wish to be a soldier are those which belong to good citizenship. Every member of the commonwealth—from the lowest to the highest—can serve his country. The one who was "First in war, first in peace and first in the hearts of his countrymen" is now held before the child's eyes as the "Father of his Country."

The story of Washington's youth and manhood, told as an attractive narrative, teaches great lessons. His desire for the life of a sailor, that was set aside because of his mother's sorrow at parting, is a lesson to many a boy filled with a desire for change of scenes.

Washington's life in the woods as a surveyor, made him hardy and fearless in emergency. All his early life was a splendid preparation for the great responsibilities that were to come—as commander-in-chief of the army, and president of the young nation. Through suffering, privation and danger, despite complaints on every side, against greater and better equipped forces, Washington led his army to victory! He had saved his country, but he had yet to mould its character, and shape its future. This was a still greater service.

Strong in his convictions of what was right, and faithful to them, his example has been a light to succeeding generations.

He established a firm foundation on which his country has built a structure that has gained respect from the whole world! It is not war that will make it strong, but Peace! Not "might" but "right" should be our watchword!

Theodore Roosevelt, also, is an exponent of these principles for he is a firm believer in "love of country" and "love of family." Good citizenship must first be learned in the family—the "bulwark of the nation." Progress must come through education, that the citizen may be fitted to serve the land over which floats the "Star Spangled Banner."

### MORNING TALKS

There was another hero who lived long before Lincoln. He served his country so faithfully that he has been called the "Father of his Country"—George Washington! He was brave, like Lincoln, but had a better home when he was a boy, and a much happier childhood. (Show pictures of early home.)

Tell incidents of childhood, and the story of the cherry tree, which especially impresses the value of truth on the minds of small children. Don't you want to be like George Washington?

Relate incidents of boyhood, including his experience with his mother's valuable white colt, also his desire to be a sailor, which emphasize his love and loyalty to his mother.

Tell of his experience as a surveyor, including the hardships and dangers from unfriendly Indians as he carried an important message.

Show picture of Mt. Vernon, and tell of the sacrifice he made to leave that beautiful home in order to take command of the army stationed in Cambridge; how untrained were the soldiers, and how great was the task to make them useful in service; how this was done by such indomitable will that he was chosen to be the first president; how he helped to make our laws and gave us our first "stars and stripes" (show Washington Coat-of-arms).

We love to talk of Washington and to celebrate his birthday, because he loved his country, and was a "good citizen."

### *Songs*

"Washington's Birthday"—Holiday Songs, pg. 11.

"Song of Washington"—Holiday Songs, pg. 10.

"We are Like Soldier Men"—Songs for Little Children,  
Part I, pg. 68.

### *Stories*

"Little George Washington"—Story Hour.

"Great George Washington"—Story Hour.

# Following the Flag.

E. M. G.

MARCH.

R. W. G.

"Where are you go-ing, Oh sol-diers so brave?" "Fol-l'wing our ban-ner, Our

coun-try to save." "May we go with you, And res - cue it, too?"

*Well accented*  
" Yes, if you're faith-ful, O - be-dient and true." March-ing! March-ing!

*and staccato.*  
Hear the bu - gle blowing! March-ing! March-ing! For-ward brave-ly go-ing.

Faith-ful to our flag are we, To the right we'll loy-al be! March-ing! March-ing!

Hear the bugle blow-ing! March-ing! March-ing! For-ward brave-ly go - ing.

## GEORGE WASHINGTON

### MARTIAL GAMES AND RECREATIONS

#### *The Parade*

Two long lines of "spectators" stand facing each other on the "street." The soldiers in twos, headed by the color-bearer, march toward the city. The spectators sing, "Hark! the soldiers brave are coming." The entrance to the city is barred by a "gate" (two children) which is "thrown open" on the approach of the soldiers, who sing, "Forth we go to serve our country." This soldier game will be found in the *Kindergarten Review*, Feb., 1903.

#### *Following the Flag*

One row, headed by its "captain," marches in front of the class who sing,

"Where are you going  
O, soldiers so brave?"

They reply,

"We follow our banner  
Our country to save."

When "permission is given" the next row follows. All sing the chorus until the color-bearer leads them back to their "homes." Use the well-known "Solider-Boy" game also in this way.

#### *Occupations*

Color and cut the shield and flag, which can be made the cover for writing lessons. Illustrate incidents in Washington's life with pencil, silhouettes, and sticks. Fold soldier caps of colored papers. The same form may represent tents (cut doors) and be placed on the sand table (add tin soldiers). Pine trees and paper Indians can also be added.

Build a "village" with blocks. The best flags that the children have colored can be pasted on sticks, and inserted in the sand to celebrate "Washington's Birthday."



## EVERYDAY HEROES

### *Devotion to Duty*

The child's imagination has been thrilled by the deeds of heroes—knights and statesmen—who served their country. Not great men only, are heroes, but ordinary men who spend their lives in devotion to duty. Sailors, who brave the storms and perils of the sea; firemen, who rescue the helpless in time of danger; policemen, who parade the streets night and day; life-savers, who are constantly on the lookout during a storm; engineers, who keep the throttle in their hands, and their eyes set on the signals; doctors, who answer calls both day and night; these, and indeed all who perform their duty for the good of others, are everyday heroes!

Heroism in little things even a child can have. "Be manly" is the injunction given to the boy who has fallen, and is on the point of tears. "Be brave," "be faithful" is constantly said to the boys and girls who grow up around us.

Every child should have some duty to call his own, in order that in the faithful performance of such daily acts, he may become a little hero. Lessons faithfully learned, errands gladly done, disagreeable duties promptly discharged, are the little things that lead to greater, and may culminate in the final act that marks one as a hero among his fellowmen.

It is the daily acts of brave living that make the hero. "It is a blessed secret, this of living by the day. Anyone can carry his burden, however heavy, until nightfall. Anyone can do his work, however hard, for one day. And this is all that life ever really means to us—just one little day.

"Do today's duty; fight today's temptations, and do not weaken and distract yourself by looking forward to things you cannot see, and could not understand if you saw them. Short horizons make life easier, and give us one of the blessed secrets of a brave, true living."



## EVERYDAY HEROES

### MORNING TALKS

Why do we call the knights, Lincoln and Washington heroes? Because they were kind, good, brave, and did their duty. Do you know of anyone at home who is kind, good and brave and does his duty? Mention the father, then any public-spirited man that may come near to the life of the children. Who do their duty when the fire-bell rings? The firemen. Speak of their bravery in rescuing men, women and children from danger.

Who sail the ships on the great ocean? Sailors. What do they carry? Enumerate necessities of life carried as cargoes from port to port. What could we do without the sailors? Sometimes there are storms at sea that toss the ships and drive them against the rocks. How brave the sailors must be to stand by their ship, handle the ropes as the captain commands, till rescue comes!

Who on shore help save sailors when they are shipwrecked? The life-saving crew. They man the boats, row through the breakers, and save the helpless men. How brave they are in thus doing their duty!

Can we be brave too? Enumerate household tasks and school requirements. If we are brave and do our duties we are little heroes!

Even animals have done heroic deeds, dogs have saved people from fire, from drowning, etc. Tell stories of heroism.

### *Songs*

"The Sailors"—Song Echoes, pg. 128.

"The Flagman"—*Gaynor*, No. 2, pg. 78.

### *Stories*

"A Brave Girl"—Braided Straws—*Elizabeth Foulke*.

"The Hero of Conemaugh"—A Brave Baby and Other Stories—*Wiltse*.

"Pippa Passes"—For the Children's Hour—*Browning*.

"Peter Spots, Fireman"—Stories of Brave Dogs—*M. H. Carter*.

"Carlo"—Stories of Brave Dogs.

"Bruno"—Stories of Brave Dogs.

"Heroes"—Greek Fairy Tales—*Charles Kingsley*.

#### GAMES AND RECREATIONS

Continue soldier games, or introduce one of the "Knights of Lowly Service" as an "everyday hero."

## EVERYDAY HEROES

### GAMES AND RECREATIONS

Continue soldier games, or introduce one of the "Knights of Lowly Service" as an "everyday hero."

# ***MARCH***





## KNIGHTS OF LOWLY SERVICE

### *Coöperation*

Froebel, in the labor play, incites respect for the hand—the tool of the mind—and for the laborer who works with his hand. The external appearance of these “knights of lowly service” may be far from attractive, but the child must learn that “under aspect mean great good may hide.”

The first labor play, that of the “Charcoal Burner,” corresponds to our Blacksmith. Here we see “that firmest matter to man’s strength must yield.” Man is the power that transforms Nature, yet always by obeying her laws. He must “strike while the iron is hot,” else the bar can never be fashioned.

The hand is the means by which this transforming power is wielded, for the thought expresses itself in material capable of being moulded. Without the hand as a mediator there could be no finished product, therefore it “mediates between man’s inner being and the material world.” Since we “learn through doing” we come to know ourselves through that which we are able to produce. In the product we see our thought embodied in a form that is more or less imperfect, and “in the transformed world the child sees his transformed self.”

Interest determines that which the hand shall produce. Plastic material offers the child a means of self-expression. In clay he sees the possibility of making a ball, and in the wet sand that of shaping a house. As he models he comes to feel that it is he who is making the material conform to his thought. He, therefore, is the “causal power,” and his hand the means of exerting it. When, therefore, in Nature he sees certain results, he wishes to know what power caused these changes. The “why” and “how” of childhood is the means by which he seeks to know!

Teach the child to respect the laborer and his work, never to *pity* him! “Without him where were most of our technical

arts?" As the child learns to use his own hands in productive and creative activity his body, mind and soul will develop aright.

Another important labor play Froebel gives in the "Wheelwright." The wheel is the means by which man travels from place to place, and is the foundation of mechanical arts. Progress and civilization would therefore be impossible without the wheelwright's service.

## KNIGHTS OF LOWLY SERVICE

### MORNING TALKS

The subject of fire as a destructive agency has been dealt with in heroic deeds of firemen, etc. It is man's friend, however, if controlled. What do we use in building a fire? Wood and coal. The wood comes from the forest. Where does the coal come from? That comes from the forest, too; but from one that lived ages and ages ago, and has been buried so long that it has been turned to coal! How can we get coal? By digging. Who gets it for us? The miner. Describe the miner's outfit—pick, shovel, etc., and how he goes down into the dark mine in a "cage" to work hard for the coal we burn. What could we do without coal? How grateful we should be to the miner! Others have to thank the miner, too. The baker could have no fire for baking bread if he had no coal! What would the blacksmith do? He could never make a horseshoe! Then what would the driver do, if he could have no shoes for his horse! Show pictures of the blacksmith at work. Describe the process of blowing the fire with the bellows, beating the straight bar of iron, laying it on the anvil and then hammering it, while hot, to make the horseshoe. Speak of other things made by the blacksmith and the uses of each—chains to fasten parts together, iron bands for barrels, wheels, etc., iron implements, used by laborers, etc. Teach the "Village Blacksmith," if desired. Speak of other laborers—cobbler, wheelwright, cooper, etc., and how much they can do with their hands to help us! What can we do with ours?

### *Trade Songs*

"The Blacksmith"—*Gaynor*, No. 1, pg. 16.

"Little Shoemaker"—*Gaynor*, No. 1, pg. 17.

"Little Shoemaker"—*Kindergarten Review*, February, 1904.

"The Blacksmith"—*Songs and Games*, pg. 112.

"The Blacksmith's Song"—*Song Stories*, pg. 65.



"The Wheelwright"—*Miss Blow's Book*, pg. 248.

"The Blacksmith"—*Songs for Little Children*, Part I, pg. 87

"The Blacksmith"—Given here.

### *Stories*

"Little Gray Pony"—*Mother Stories*.

"A Wise Old Horse"—*In the Child's World*.

"Nahum Prince"—*In the Child's World*.

"History of a Piece of Coal"—*Fairy Land of Science*—*Arabella Buckl*

"The Coal Forest"—*Winter—All the Year Round Series*.

"Elves and the Shoemaker"—*Grimm*.

# The Blacksmith.

E. M. G.

R. W. G.

Oh! the might-y black-smith Skill-ful things can do! For your lit-tle po - ny

The first system of musical notation for 'The Blacksmith'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Oh! the might-y black-smith Skill-ful things can do! For your lit-tle po - ny'.

Now he makes a shoe! Heats a bar of i - ron Till it ro-sy grows,

The second system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are 'Now he makes a shoe! Heats a bar of i - ron Till it ro-sy grows,'.

On the an-vil lays it, Strikes with stead-y blows! See him curve and shape it,

The third system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are 'On the an-vil lays it, Strikes with stead-y blows! See him curve and shape it,'.

Soon it will be done, Then your lit - tle po - ny Fast a-way can run!

The fourth system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are 'Soon it will be done, Then your lit - tle po - ny Fast a-way can run!'.

Swing! Swing! Swing the ham-mer! Strike! Strike! Strike the i - ron!

The fifth system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are 'Swing! Swing! Swing the ham-mer! Strike! Strike! Strike the i - ron!'.

Musical score for piano, featuring two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with dynamic markings (V) and articulation marks (x) indicating specific sounds. The lyrics are:

Cling! Clang! cling-clang-clang-clang! clang! cling!

## KNIGHTS OF LOWLY SERVICE

### GAMES AND RECREATIONS

#### *The Miner*

A small circle represents the "cage." Through the "door," left in it, a number of miners enter, with "pickaxe and shovel" on their shoulders, and "close the door" after them. The children forming the "cage" slowly bend their knees, as it is "lowered into the mine." They remain in this position while the miners work outside with their tools. When ready to go to the surface the miners step into the cage, which "rises," and they "return to their homes." The rest of the children thank the miners for their labor in the dark mine. Use the "Song of Iron"—*Gaynor*—No. 1, pg. 14.

#### *The Blacksmith*

Children, standing in a hollow square, represent the "shop." Inside, the blacksmith blows his bellows and heats his iron. He is all ready for work, when a man drives up with a horse that needs a shoe. The blacksmith heats his iron, hammers it into shape, then fits it to the horse's foot. The owner pays for it, and drives gayly off.

#### *Anvil Chorus*

Rhythmic striking with a hammer on bars of iron will give added effect to the chorus. See *Maud Burnham's Story and Finger Play*, in the *Kindergarten Review*, January, 1907.

#### *The Shoemaker*

##### *Finger Play*

The motion of putting in the needle, drawing out the long thread, boring the hole with an awl, and hammering in the nails can be used as a finger play. The activities are fully given in the "Song of the Shoemaker"—*Merry Songs and Games*, pg. 44.

### *Making Shoes*

A number of children, sitting cross-legged, are busy at work. "Buyers" then come to "purchase a pair of shoes." The shoemakers fit the shoes to the customers who find them satisfactory, pay for them, and walk home carefully so as not to "spoil the shine."

### *The Cooper*

A small ring, not holding hands, represents the "barrel staves." The cooper "makes his barrel" by laying the arms of one child upon the shoulder of the next, hammering as he goes, and sings, "Oh, I am the cooper"—Songs and Games, pg. 114.

### *Wheelwright*

One child represents the hub. Four others stand with one hand on the "hub" and the other outstretched—"Spokes." These spokes are joined by the rim—a ring outside, joining hands. The hands of the "spokes" rest upon the shoulders of the "rim." This wheel can be "turned" if care is taken that no break occurs.

## THE WEATHERVANE

### *Unseen Power—Will*

The blacksmith's arm was the power which transformed the resisting material into shoes, etc. The whole process of cause and effect was visible.

The child now turns to Nature and sees the work of the wind, but cannot see what causes it. He therefore seeks to know what this mysterious power is that "hides from his sight." No scientific explanation—change in temperature or density—can be given him. He can, however, learn by imitating the turning of the weathervane, for "only in doing can he realize the thing that's done before his eyes." His *will* is the power which causes the motion that he sees and feels. But he knows only that *he* it is that moves his hand to and fro, like the weathervane. "He is experiencing the fact that a moving object has its ground in a moving force; soon he will conclude that living objects have their ground in a living force." The mother truly says that there "are many things that we may be sure of though we cannot see them."

The wind is a mighty power which helps man in his work—turns his windmills, carries his sailboats, but if too strong, may cause damage.

The will likewise, is a mighty power. It moulds character, directs actions, and shapes the events of the world. If under control it is a power for good; if lawless it is a most terribly destructive energy! Shall man's will be strong and he himself determine in which direction it shall go? Or shall it be weak in purpose, and easily turned from side to side, as unstable as the weathervane? Here is a negative lesson to be gained.

Help the child in his search for the cause behind the effect, to "believe in and cherish the power" he does not see; to exercise and guide aright his own will—which is the causal power of all that he does.

The value of labor is instilled in Froebel's "Target" Mother

Play—"number, form, proportion, rightful gain." Respect for the laborer is followed by the recognition of the right value which his work should receive in the world of trade. If the material and labor make the finished product worth *three* cents the buyer should not expect to buy it for *two*. If he desires the product he himself can become a worker and earn another cent. With three he can then pay the value of the article he desires to purchase.

## THE WEATHERVANE

### MORNING TALKS

The March wind is provokingly in evidence these days. Speak laughingly of its pranks with children's hats, then turn to other things that the wind does. It helps fly the kites, sail the boats, dry the clothes, turn the windmills, etc. Can we see the wind? No, but we can feel it, and see all that it does. Name the four winds and characteristics of each. Give the Indian names from *Hiawatha*. How can we tell which is the east wind? West? Etc. There is something on the housetop (or elsewhere) that tells us. Yes, the weathervane. It turns first one way and then another, whichever way the wind blows it. Do you remember those letters? (Draw diagram.) What are they for? They tell us the direction of the wind. Teach Stevenson's familiar verses on this invisible power.

After showing how helpful the wind is in sailing boats, etc., give a contrasting picture of its destructiveness. When we are angry we are like the stormy wind, and how much trouble we make! But when we control our tempers we are like the helpful winds. (Neither wind nor temper can be seen except in its effect on others.)

The helpful winds fly our kites! How many ever had a kite? Who made it for you? Store man? Speak of care needed in crossing the long and short boards, nailing them securely together, pasting on a smooth paper cover, and tying on a "long tail." The man had to buy all that material and it took him a long time to make it well. We should therefore be glad to pay for his kite when it is ready for sale. If he does not charge more than it is worth, we should pay his fair price, not try to get it for less.

### *Songs*

"Wind Song"—Song Echoes, pg. 30.

"Wind Song"—Song Stories, pg. 68.

"The Wind"—*Gaynor*, No. 1, pg. 56.



"Whichever Way the Wind Doth Blow"—Songs for Little People, pg. 100.

"Buying a Kite"—Given here.

### *Stories*

"The Wind's Work"—Mother Stories.

"The Discontented Weather-Cock"—Boston Collection.

"How Robin's Kite Learned to Fly"—*Kindergarten Review*, March, 1905.

"Song of the Wind"—*Kindergarten Review*, March, 1903.

"North Wind at Play"—In the Child's World.

"Odysseus and the Bag of Winds"—In the Child's World.

"North Wind and the Sun"—Boston Collection.

"The Wind"—*Christina Rosetti*.

"Windy Nights"—*Stevenson*.

# The Wind's Work.

E. M. G.

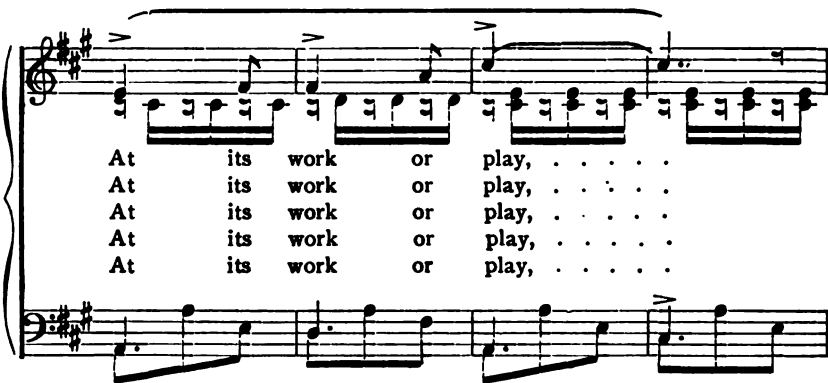
R. W. G.

*Allegro moderato.*




1. The bus - y wind we can - not see  
 2. The bus - y wind we can - not see  
 3. The bus - y wind we can - not see  
 4. The bus - y wind we can - not see  
 5. The bus - y wind we can - not see

*Pedal each measure.*



At its work or play, . . . .  
 At its work or play, . . . .  
 At its work or play, . . . .  
 At its work or play, . . . .  
 At its work or play, . . . .



But it turns the weath - er - vane  
 But it blows the wind - mill's fans  
 But it lifts the kites on high  
 But it blows the leaves a - bout  
 But it bends the for - est trees



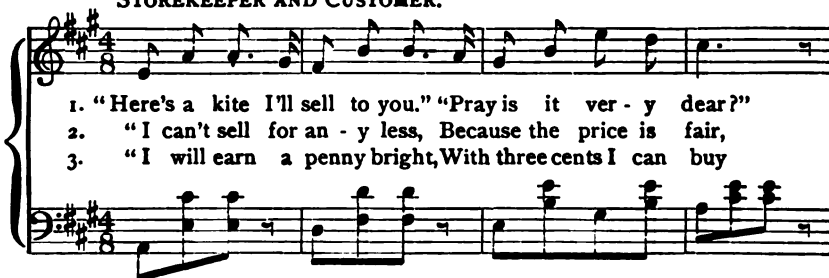
East and west this way. . . . .  
 Round and round this way. . . . .  
 As we run this way. . . . .  
 To and fro this way. . . . .  
 And they bow this way. . . . .

## Buying a Kite.

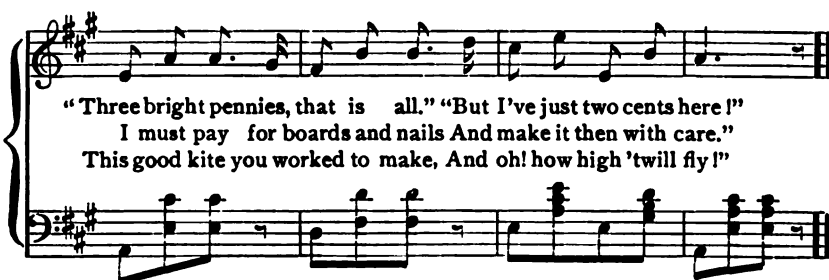
E. M. G.

R. W. G.

STOREKEEPER AND CUSTOMER.



1. "Here's a kite I'll sell to you." "Pray is it ver - y dear?"  
 2. "I can't sell for an - y less, Because the price is fair,"  
 3. "I will earn a penny bright, With three cents I can buy



"Three bright pennies, that is all." "But I've just two cents here!"  
 I must pay for boards and nails And make it then with care."  
 This good kite you worked to make, And oh! how high 'twill fly!"

## THE WEATHERVANE

### GAMES AND RECREATIONS

#### *Finger Play*

The whole hand turns from side to side giving a good wrist movement. From which direction is the wind blowing? West? All the weathervanes point to the west. Actual points of the compass are thus taught.

#### *The Weathervane*

The children stand with arms outstretched at the sides. Turn from the waist line a little to the right, then front, and to the left, and front again. This movement is made in time to the weathervane song given in *Miss Blow's Book*, pg. 164. This is good exercise for the waist muscles if care is taken not to turn too far.

#### *The Wind's Work*

The various objects, trees, etc., that show the effect of the wind can be used as representative plays, as suggested by the game here given.

#### *Windmills*

Two children stand back to back with left arms up and right arms by the side. On the first count the arms change places—left forward downward, right forward upward. Repeat for each count till the children have the motion well learned. (See *Miss Johnson's "Educational Gymnastic Plays."*)

#### *Buying a Kite*

One row stands at the front of the room making kites. (Draw a "cross" on the palm of the left hand, for the stay pieces, paste paper across the whole and "tie on a long tail.") As another row comes up to buy, the dialogue here suggested takes place. When two cents are found inadequate the would-be buyers go away to "earn a penny bright" (engage in any activity—dust desk, sweep floor, run on errands, etc.). They then return to buy their kites, which they "fly" about the room.



## NATURE ASLEEP

### *Rest*

How bare the trees have been all winter! To outward appearance there is no sign of life. They are asleep—for this is Nature's period of rest. It is part of the great rhythm of the universe, whose pendulum swings from one opposite to the other—from day to night, from summer to winter, from heat to cold, etc. How unbearable would be the monotony if it were always the same! We need the night to follow our activity, that our bodies may be invigorated and our nerves refreshed for the work of the coming day. Thus also must Nature have her period of rest. Her night is our winter. With Nature it is a complete rest that results in the opening buds of promise in the spring. After their refreshing sleep the trees will awaken and don their green dresses, to greet all Nature in the glory of new life. All the energy stored during the winter is ready for the summer flowers and autumn fruit! No time has been lost, for strength has been gained during rest.

We need to learn the secret of *complete* rest and how to benefit by it. In our active lives we do not drop our work as we should, nor relax, even in short periods of rest. Often when our bodies are reclining, our minds are still at work; and, while travelling from place to place, our thoughts are as actively engaged in our work, as though we were outwardly performing it. Nature prepared for the work of the coming spring, then left it, and did nothing but *rest*.

Everyone should gain the "Power Through Repose" which Annie Payson Call has emphasized in her book by that name. Anna Brackett teaches the same lesson in "The Technique of Rest."

## NATURE ASLEEP

### MORNING TALKS

Bring specimens of twigs of many kinds and have conversational lessons upon them. Notice the character of each one in order to recognize them quickly. Show the leaf scars (horse-chestnut is best) and the dots where the fibres of the leaf stems were attached to the twig. Show the rings left by the falling scales of each year's terminal bud. Measure the growth of the year in the space between these rings. It is short in the apple, pear, etc., which gives it a knotted appearance. In the horse-chestnut, etc., the space is longer.

Draw the specimens as a whole, then in parts, to illustrate special characteristics. Show a hyacinth bulb (if desired) and carefully remove the fleshy scales, until the tiny blossom is reached. The bulb is really a modified twig from which the flower bud grows. Set a bulb on stones, in a bowl of water, and watch its growth.

### *Songs*

"Pussy Willow"—Songs and Games, pg. 34.

"Greeting to Spring"—Song Echoes, pg. 17.

"Waiting to Grow"—Song Echoes, pg. 20.

"Spring Song"—Holiday Songs, pg. 12.

"Spring Song"—*Gaynor*, No. 1, pg. 75.

### *Stories*

"March's Call"—Half a Hundred Stories.

"The Baby Bud's Winter Clothes"—In the Child's World.

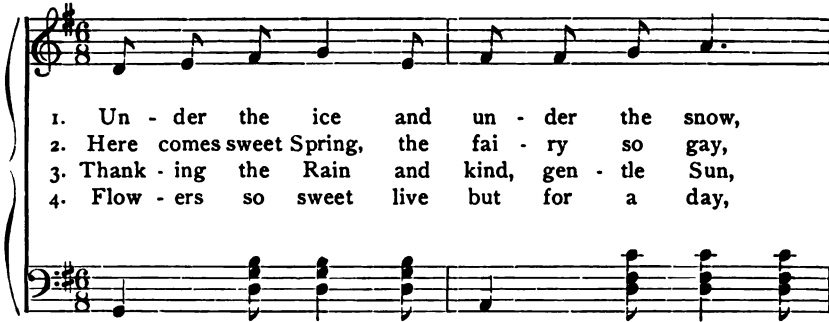
"The Horse-chestnut Twig"—Spring—All the Year Round Series.

"The Sleeping Beauty"—In the Children's Hour.

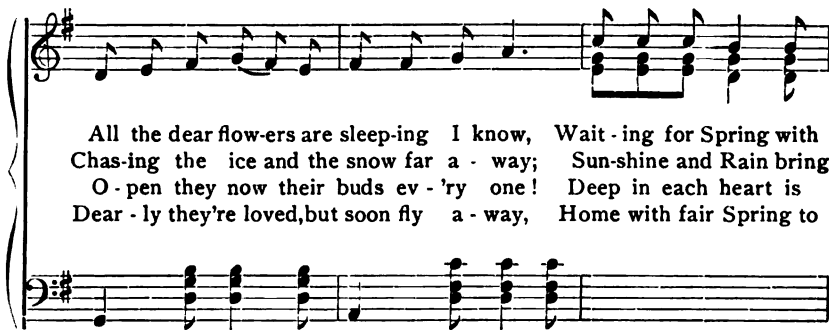
# Fairy Spring.

E. M. G.

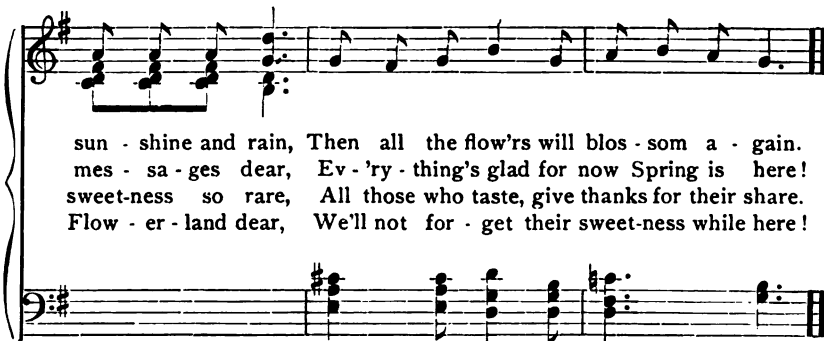
GERTRUDE J. BARTLETT.



1. Un - der the ice and un - der the snow,  
 2. Here comes sweet Spring, the fai - ry so gay,  
 3. Thank - ing the Rain and kind, gen - tle Sun,  
 4. Flow - ers so sweet live but for a day,



All the dear flow-ers are sleep-ing I know, Wait - ing for Spring with  
 Chas-ing the ice and the snow far a - way; Sun-shine and Rain bring  
 O - pen they now their buds ev - 'ry one! Deep in each heart is  
 Dear - ly they're loved, but soon fly a - way, Home with fair Spring to



sun - shine and rain, Then all the flow'rs will blos - som a - gain.  
 mes - sa - ges dear, Ev - 'ry - thing's glad for now Spring is here!  
 sweet-ness so rare, All those who taste, give thanks for their share.  
 Flow - er - land dear, We'll not for - get their sweet-ness while here!



## NATURE ASLEEP

### GAMES AND RECREATIONS

#### *Fairy Spring*

Choose three or four children to represent the flowers. These take a sleeping posture (knees bent, head dropping). Six others form a ring about the "Flowers"—to form a covering of "Ice and Snow." "Fairy Spring" carries a gilded wand; "Rain," a watering pot; and "Sunshine" encircles arms over head.

The first verse is sung to the sleeping flowers. "Fairy Spring" comes skipping along, waving her wand, whereupon "Ice and Snow" melt away. "Sunshine" and "Rain" closely follow, and minister to the flowers. The latter soon show signs of awakening, stretch upward to standing position, and hold their hands in "flower form." "Butterflies and bees" visit, to gather the "sweetness."

"Fairy Spring" then returns to "Flowerland," followed by the flowers. (This is reprinted by the kind permission of Primary Plans.)

#### *Occupations*

Border designs, in color or black and white, can be made by repeating the twig as a unit, also cover designs for booklets on spring subjects.

## NATURE AWAKENING

### *New Life (Easter)*

"Oh, such a commotion under the ground,  
When March called, 'Ho! there, Ho!'  
Such spreading of rootlets far and wide!  
Such whispering, to and fro!  
And 'Are you ready?' the snow-drop called,  
'It's time to start, you know.'  
Then 'Ha! Ha! Ha!' the chorus came  
Of laughter soft and low,  
From the millions of flowers under the ground—  
Yes, millions, beginning to grow."

Nature is awakening! Into the tall tree rises the life sap to swell the buds from which will come new leaves and flowers. From cocoons and chrysalids come the moth and butterfly, which have undergone such a wonderful change since summer! No longer do they need to crawl to seek their food from leaves, for they have wings and can fly to feast on the flowers.

The egg, too, holds a secret. It, too, has life that is just awakening. Soon, under the mother's protecting wings, the delicate shell will be broken, and the downy chicken will peep forth at the world.

Out of their winter quarters come the wild animals, after their long nap. All Nature is awakening! Should we not also open our eyes to the glories of the New Life about us at this Easter-time? There are possibilities lying dormant within us! Should they not be awakened that they may grow and become a power in the world? Not less wonderful than the transformation in Nature is the development of this New Life within! The seed is there, but too often it lacks the right condition for growth. Awaken to the New Life that is ours, with all its endless possibilities!

"In the little garden, seeds begin to grow,  
Upward crowd the green leaves, down the rootlets go.  
Buds and blossoms follow, making earth so gay,  
God, the Life of all life, cares for them alway."

## NATURE AWAKENING

### MORNING TALKS

Show the process of germination of seeds, using beans, peas, squash, morning-glory, sunflower, etc. Soak the bean, then open it to show the baby plant. There is the "embryo" with its caulicle (root), plumule (leaves) and its cotyledons ("seed leaves") stored with nourishment for the growing plant. Make a series of drawings for each stage of the development in order to keep the process before the children's minds. Let them also make drawings.

Show the "life spot" in the egg—the rest is nourishment for the growing chicken, just as the cotyledons are food for the young plant. If a successful cocoon or chrysalid was obtained from the study of the caterpillar in the fall, it is time to be on the watch for the coming of the moth or butterfly. (Some, however, do not emerge till June.) If possible, at this season obtain frogs' eggs to let the children watch the development of this strange "new life."

Since Easter vacation follows here, the first subject in April can be taken on the return. The "Farmer" and "Farm-yard Gate" may be combined or the subject of "Unfolding Buds" taken as a Nature lesson throughout the month.

### *Spring Songs*

- "The Little Plant"—Song Echoes, pg. 25.
- "Little Brown Seed"—Song Echoes, pg. 26.
- "The Alder by the River"—Songs and Games, pg. 28.
- "The Froggies' Swimming School"—*Gaynor*, No. 1, pg. 104.
- "Mr. Frog"—Small Songs for Small Singers, pg. 28.

### *Easter Songs*

- "At Easter Time"—Songs and Games, pg. 20.
- "Awake! Awake!"—Holiday Songs, pg. 29.
- "Easter Song"—*Gaynor*, No. 1, pg. 44.
- "Easter Song"—Songs for Little People, pg. 54.

### *Stories*

"A Lesson of Faith"—Mrs. Gatty's Parables—In the Child's World.

"The Green House with Gold Nails"—Kindergarten Talks.

"Story of a Morning-Glory Seed"—In the Child's World.

"Story of a Bean"—Boston Collection.

"The Maple Tree's Surprise"—In the Child's World.

"Mr. Easter Hare"—For the Children's Hour.

"Easter Rhyme"—April Plan Book.

## NATURE AWAKENING

### GAMES AND RECREATIONS

#### *Butterflies*

The transformation from the crawling caterpillar—through its winter's rest to the spring awakening of the butterfly—may be represented effectively.

The caterpillars creep (*not* on hands and knees) until a resting place is found. A number of children, representing trees, may prove suitable for them—other caterpillars may “go into the ground” (corner of the room). After remaining perfectly quiet they show signs of “awakening”—slowly stretch and try their wings—until at last they are ready for flight. They seek “honey” from the flowers (children in crouching position, with hands together in flower form). The poising of the butterflies above the flower cups should be as graceful as possible—the arms should be brought together over the head and the body inclined slightly forward, with one foot extended backward for balance. The flying motion should be distinguished from that of birds—the arms should be straight, and lifted slowly from the level of the shoulders to overhead position. A good song is given in the *Kindergarten Review*, March, 1902.

#### *Easter Occupations*

Use the butterfly, chicken, lily, pussy-willow, etc., as units of design for “Easter Greetings”—tokens for the parents. “New Life” can also be used as a motto. Give freehand cutting and drawing illustrating “spring awakening.”

# *APRIL*





## THE FARMER

### *Perseverance*

The deserted farmhouse tells of the struggle for existence which the soil demands of the farmer, a struggle which in such a desertion, proved too great! From the plowing of the ground and planting of the seed, to the gathering of the harvest, his life is one of toil. Before the seeds are planted the ground must be loosened, dug, sifted, mixed, fertilized, raked, and then the *best* of seed used. He sows for the purpose of gathering fruit, and since he wants the best fruit, he must plant the best seed.

The remark was once made to a farmer, "Of course you had a good crop! You used plenty of fertilizer on your land." That was true—barn dressing, commercial fertilizer, sink drain, mud, rotted leaves and all badly decayed vegetable matter! To think that all this is needed to bring forth the luscious fruit, or beautiful lily from the seeds we plant!

Nor is the planting sufficient. As the earth becomes baked and hard, it must be cultivated, loosened, raked, and made into hills, nitrate and potash must be worked in, and the weeds exterminated. Once is not enough, for it is a constant task! The farmer cannot rest even then, for he must fight a hundred and one insect pests that attack the growing plants. It is fight, fight, fight!

Besides his garden the farmer must give much of his time to his stock—thus his daily life demands untiring patience and perseverance. Should his harvest be a hundredfold it would be none too great a recompense!

We need to learn this lesson of perseverance. It is easy to start enthusiastically upon an undertaking; but, when the first interest lags—when difficulties appear and drudgery begins—it takes much determination to persevere until the end is reached. It was not the sprouting of the seed nor even the flower for which the ground was plowed—but for the harvest



itself. All past effort goes for naught if failure comes before that end is reached.

Childhood needs watchful care that through present effort manhood may bring forth good fruit

### MORNING TALKS

We could not plant enough corn, wheat, etc., for the food we need to have. In the cities we would not have any land to plant it in! Who does it for us? The farmer. What must he do when the frost has gone from the ground? Plow the soil and get it ready for the seed. It must be made soft and loose, rich dirt must be put on, then harrowed carefully before the seed is planted. (Show pictures of the farmer in various activities.) As soon as the seeds have sprouted, and the shoots begin to appear above the ground, what must the farmer do? Dig up the weeds and keep the ground loose around the roots of the baby plants. When they are larger he must look out for little creatures who like to eat the fresh, green leaves. It is fight, fight, fight, for he must be ever watchful and at work through the spring, caring for his garden. When summer comes some fruit and vegetables will be ready for food, but others are not yet ripe, and for these he must wait until the autumn. How glad he will be after working so hard, and waiting so patiently! Let *us* work patiently and faithfully here in school, so that our work will be as well done as that of the farmer! We will take as our motto, "If at first you don't succeed, try, try again!"

### *Songs*

"The Farmer"—*Miss Blow's Book*, pg. 188.

"How the Corn Grew"—*Finger Plays*, pg. 61.

"Blessings on Effort"—*Song Stories*, pg. 26.

### *Stories*

"The Farmer and the Birds"—*In the Child's World*.

"How the Beans Came Up"—*In the Child's World*.

**"Five Peas in a Pod"—In the Child's World.**

**"Apple-Seed John"—In the Child's World.**

**"Do What You Can"—For the Children's Hour.**

**"The Crow and the Pitcher"—Æsop's Fables.**

## THE FARMER

### GAMES AND RECREATIONS

#### *The Busy Farmer*

"How the Corn Grew," in *Miss Poulsson's* Finger Play Book, represents the whole process of the farmer's work.

The space at the front of the room may be "fenced in" with children, while others represent the farmer, plow, etc. The plow consists of two children, the first (the plow) extends his hands backward to the "farmer." The harrow—two children side by side crossing hands—is "drawn through the soil" by the farmer. Hoeing—the farmer goes through the motion of digging with an imaginary hoe. Corn—Johnny helps by bringing the corn (children who are planted in long rows, in crouching position). Rain—the remaining children indicate falling rain with their hands. Sun—one circles hands over head. The corn slowly "grows" till standing position is reached. Crows then fly in but are put to flight by the farmer's gun (claps his hands). Harvesting—The farmer gathers the ears of corn in his basket, then "ties the stalks" (several children together). The harvest-time has come! All "change into children" again, and have a "husking bee" in their home. (Return quietly to seats.)

#### *Spring Planting*

"Would You Know How Does the Farmer," in *Songs and Games*, pg. 110, is well known. These activities can be easily represented by letting all the children move around the room "sowing," etc.

#### *Occupations*

The farmer's activities give good opportunity for illustrative drawing, also for work in the sand table—his house, barn, animals, garden, etc.

## THE FARMYARD GATE

### *Necessary Restraint*

The "Farmyard" and "Garden Gates" are given to teach the child to prize and protect that which he has acquired, and to show that he should be led to recognize and name the different objects in his environment. The latter we are constantly doing, when we encourage the children to bring in specimens of flowers, etc., and help them to classify the knowledge that we give.

Aside from the lesson of care for that which we have, another lesson can be learned from the Farmyard Gate—that of "necessary restraint." The gate must be kept closed lest the animals, which the farmer values, stray outside and be hurt or lost. Restraint is necessary for their welfare and protection. The farmer, therefore, in caring for them, provides the enclosure beyond which they *must not go*. It is his duty to see that the gate is in good condition, and closed at the right time. Within the farmyard, however, the animals are free to go as they please.

In the schoolroom and at home it is necessary to exercise certain restraint upon the activities of the children. Primary discipline emphasizes this more than the kindergarten; each teacher, however, must recognize that there is freedom only within certain limits, else free activity becomes lawlessness, and results in harm to the child. Such limits must be determined by those who have charge of the children. Under the "necessary restraint" they will be free, yet will recognize the fact that there is a "gate" which is kept closed for their own good. "The freest man is he that abides by the Law."

A contrast to this restraint is given in the "Fish in the Brook." Here, the graceful, "unimpeded activity of the fish, in a pure element," seems to be the perfect freedom which the eager children desire to catch, in order to "make it their own." When taken from the water, however, the fish gasps and dies!

It has lost its freedom by being taken out of its natural element. The water, then, is that "necessary restraint" which gives the fish its freedom. While it is in its right environment it exercises those movements that delight the children, who cannot live as the fish does, yet they, too, are free in their own element. They can exercise the activities with which they have been endowed, but they also need the proper restraint.

On the nineteenth of April New England farmers were obliged to put "necessary restraint" upon the British. This they did, using their stone walls as a means of protection. We, therefore, remember their heroism on this anniversary of their struggle at Lexington and Concord.

## THE FARMYARD GATE

### MORNING TALKS

Show pictures of a barnyard gate and of pasture enclosures where cattle and sheep are grazing. The farmer built a fence, and closed the gate when the cattle had gone in. Why is he so careful about closing the gate? So that the cattle can't go outside! They might run away, and be hurt or lost, then how sorry the farmer would feel! The cows and sheep have their own pasture lot and can eat the fresh grass anywhere they like—*inside* the fence. When night comes the farmer opens the gate and they are glad to go back to the barn.

Some of the animals must stay in the barnyard all day—the hens, ducks, geese, pigs, etc.—but they are happy there. Each has his own place and the farmer cares for them all. Mention different kinds of food he gives them. Tell what each animal does to help the farmer. How could he plow without the horse or oxen? What could he do for warm clothes, without the sheep's wool? Or for food, without the milk which the cow gives—or eggs which the hens give?

Do we have to live inside of a fence? No? Perhaps not just the way animals do in the barnyard! But a fence is something that says, "You must not go outside!" Sometimes mother says, "Yes, you may go out to play, but don't go near the"—(mention some limitation, car tracks, etc.). Isn't that

like a fence that keeps you from going outside? When the bell rings it says, "No more talking." Isn't that like a little fence? There are many things we *can* do—read, write, etc., "inside the fence." When the last bell rings, the "gate" is opened and we can go home. Let us see how helpful we can be inside our "schoolroom fence" and what a good time we can have!

Review characteristics of different animals taken during "Domestic Animal" week. Have the fish as a nature lesson and call attention to its life in the water and to the characteristics that distinguish it from land animals—gills, fins, manner of breathing, etc.

### *Songs*

"The Farmyard"—*Miss Blow's Book*, pg. 240.

"Good Advice"—*Holiday Songs*, pg. 118.

"Mr. Duck and Mr. Turkey"—*Small Songs for Small Singers*, pg. 32.

"Tiddle de Winks and Tiddle de Wee"—*Small Songs for Small Singers*, pg. 19.

### *Stories*

"Barnyard Talk"—*In the Child's World*.

"Peepsey"—*In the Child's World*.

"Chicken Little"—*For the Children's Hour*.

"The Ugly Duckling"—*Andersen*—*Boston Collection*.

"Billy Bobtail"—*A Kindergarten Story Book*.

"Through the Barnyard Gate"—*Emilie Poulsson*.

"The Runaway Donkey"—*Emilie Poulsson*.

## THE FARMYARD GATE

### GAMES AND RECREATIONS

#### *Finger Plays*

In *Miss Poulsson's Finger Play Book*—

“The Hen and Chickens,” pg. 17.

“The Pigs,” pg. 25.

#### *The Duck's Dinner*

Care for the barnyard animals is shown in the song, “Quack! Quack!” in the *Kindergarten Review*, March, 1903.

#### *The Farmyard Gate*

Form a large square enclosure (children holding hands) at the front of the room, to represent the farmyard fence. At one point two children face each other, with hands clasped—the bars of the closed gate. The remaining children, in groups, are designated as the different animals. The “farmer” calls them, and as they come, they make their characteristic sounds. He lets down the bars, and after they have all entered, he fastens the gate to “keep them safe for the night.”

#### *Barnyard Animals*

One row leaves the room and decides on some animal whose characteristic movements they will represent. Then they waddle like a duck, etc., when they enter and the rest of of the class guess which animal they are. Use the “Barnyard Song”—*Holiday Songs*, pg. 59, and supply the characteristic sound and name as each animal is represented.

#### *Occupations*

Draw and cut pictures of the farmer's animals. Make fence and gates with pegs, and build a fence around the “farmyard” on the sand table. A gate, that will open, can be made by weaving sticks together.

## THE LITTLE GARDENER

### *Nurture*

"O, blessed thought, that God to us has given  
The finishing of that which he has planned,  
And as we help your young souls to expand,  
Our own in the sweet task, shall grow towards heaven."

"One of the fairest and most instructive manifestations of child-life is love of gardening." The child is delighted to have his own plot of ground in which to plant seeds. Carefully he waters them and watches for the first signs of growth, and happy is he when the flower-bud appears, and opens! No other flower was ever so beautiful!

This spirit of nurture in the child is important and must be encouraged. Not only must he plant the seeds, but he must give constant care to the growing plant, else it withers and there comes no flower nor fruit. As the little gardener watches it, he will see how gradual is the growth and will learn important lessons; not only the way in which the plant grows, but the wonderful means by which Nature supplies rain to the earth. He'll see how sun, rain and soil give their best, and how man may help her by caring for his garden.

We are gardeners in "childhood's garden," and the lives entrusted to us must be carefully watched and nurtured. In this garden Love must shine warm and bright, that the young lives may grow and thrive. Yet, as Nature hides the sun behind clouds and showers, so we must sometimes hide the smile in necessary discipline and correction. "The native impulse which draws us toward child-life must be made intelligent." The underlying principles of growth should be recognized, that we may know how to meet the needs of each child. Not merely intellectual and physical training is sufficient for him, but his soul must be lifted into an atmosphere where it can "expand as He has planned."

The birthday of one of the greatest workers in childhood's



garden—Friedrich Froebel, came on the twenty-first of April, 1782. He studied children in their spontaneous play, that he might learn to recognize their needs, and to guide their young life. It is therefore fitting in this week of nurture, that some mention be made of him on this anniversary.

### MORNING TALKS

Care for the seedlings that are growing in the schoolroom or at home, will furnish the basis for these talks. Use the Mother Play picture and other garden scenes. In the former the child is caring for his garden at the "right time," and in the "right way." The flowers would all wither if they had no water to drink, but they should not be watered at the middle of the day, when the sun is hot! Some need more moisture than others. Some grow better in the shade (wood flowers).

How careful we should be to give the plants just what they need, and when they need it! They would die if we did not take good care of them! They show their thanks by putting forth the fresh green leaves, and later on will make us happy with beautiful flowers!

Nature knows how thirsty the growing plants are, so she sends many showers at this time of the year. The sun draws drops of water from the ocean, lakes and rivers, to make the clouds. Bye and bye, when these become too heavy to float in the air, down they come to the earth in rain. We raise our umbrellas, but the plants are glad to drink in the cool water drops and everything looks fresher and brighter than before.

"The rain is falling all around,  
It falls on field and tree,  
It falls on the umbrellas here,  
And on the ships at sea."

### *Songs*

"Little Gardener"—*Miss Blow's Book*, pg. 245.

"Shower and Flower"—*Songs and Games*, pg. 25.

- “Song of the Rain”—Songs and Games, pg. 23.  
“The Raindrops”—Holiday Songs, pg. 14.  
“Rain Clouds”—Song Stories, pg. 56.  
“Rain Song”—Songs for Little People, Part 1, pg. 88.  
“Froebel’s Birthday”—Holiday Songs, pg. 31.  
“Garden Game”—Copyrighted by *Julia Hidden*.

*Stories*

- “Billy Boy’s Garden”—*Kindergarten Review*, May, 1907.  
“Joe’s Rosebush”—Half a Hundred Stories.  
“The Water Drops”—Half a Hundred Stories.  
“Little Water Drops”—Boston Collection.  
“Froebel’s Birthday”—Story Hour.

## THE LITTLE GARDENER

### GAMES AND RECREATIONS

#### *Finger Play*

*Miss Poulsson's Song, "The Little Plant,"* pg. 21.

#### *The Garden*

The "gardener" sets out plants in a circular plot (children in crouching position with hands held in flower form). Around them a circle of clouds is formed, and just outside is the "sun" (arms circled over head). "Patter, patter comes the rain" (those in the circle indicate rain falling upon the flowers). "The clouds are getting lighter"—circle separates and steps backward, showing the golden sun. "Buds are opening." (children gradually rise to standing position). Butterflies flit among the flowers, and poise above the cups. Bees, who buzz energetically, follow. (Antennæ are represented by forefingers extended from forehead.) The flowers are then "picked." *Miss Julia Hidden's "Garden Game,"* published in leaflet form is the basis of this game.

#### *Occupations*

Cut garden implements—shovel, hoe, watering-pot, etc. Also pots of flowers. Draw pictures of the "little gardener" at his work, and April shower scenes. Represent also with sticks.

## UNFOLDING BUDS

### *Development (Arbor Day)*

The awakening life has swelled the brown buds which hold the new growth of the spring. Year by year they have unfolded till the tallest tree has developed. The whole structure, roots, trunk, branches and leaves, work together that these buds may be nourished. The promise of life for the tree, and even for the forest, lies in the right development of these their smallest parts! Many outside influences are at work—sun, rain, heat, cold, insects, etc., which determine how perfect shall be their growth.

So it is with man's development. Froebel, again and again, likens the child's unfolding life to that of Nature. Heredity is strong, but right environment and training is even stronger for it can help the child to overcome evil tendencies. Truly the promise of manhood lies within the child!

The growth of a lifetime is seen in our forest trees. Do we value these friends? Arbor Day impresses upon us the value of the forests which are being destroyed to meet man's needs. President Roosevelt, in his address April 11, 1907, to the school children of the United States, says:—

"It is well that you should celebrate your arbor day thoughtfully, for within your lifetime the nation's need of trees will become serious. In your full manhood and womanhood you will want what Nature so bountifully supplied and man so thoughtlessly destroyed; and because of that want you will reproach us, not for what we have used, but for what we have wasted.

"For the nation as for the man or woman, and the boy and girl, the road to success is the right use of what we have and the improvement of present opportunity. If you neglect to prepare yourselves now for the duties and responsibilities which will fall upon you later, if you do not learn the things which you will need to know when your school days are over, you will suffer the consequences.

"A country without trees is almost—hopeless; forests which are so used that they cannot renew themselves will soon vanish, and with them all their benefits. A true forest is not merely a storehouse full of wood, but as it were, a factory of wood, and at the same time a reservoir of water. When you help to preserve our forests or to plant new ones, you are acting the part of good citizens. The value of forestry deserves, therefore, to be taught in the schools which aim to make good citizens of you. If your arbor day exercises help you to realize what benefits each one of you receives from the forests, and how by your assistance these benefits may continue, they will serve a good end."

### MORNING TALKS

The twigs, we studied, have been drinking the water, and as the buds grow larger and gradual unfolding takes place, give lessons on the leaves and flowers and make a series of drawings.

All the space between the end of the twig and the last rings was once held in a terminal bud! How much do you think the twigs will grow this year? How carefully Nature has wrapped this new life of the tree—sticky scales to keep out the moisture, and downy covering inside to keep the sleeping leaves warm. They will be glad to feel the sun grow warmer in the spring and will come out of their winter quarters! They will grow fast, for they have much work to do before autumn comes. Let us notice the different kinds of buds. Some hold flowers, others leaves. Enlarge somewhat on position of the different buds, etc.

Every great tree was once a small sapling that came from a tiny seed. That is how the forests grew. Men cut down trees to use for building and for fuel, but others should be planted in their place that some day they too will be part of a great forest. How bare the country would be without trees! Describe uses of trees, as shade, reservoirs of water, wind breaks, etc. Study their characteristics and manner of growth. We have Arbor Day that we may plant trees and show our love for them!

### *Songs*

"The Ferns"—Holiday Songs, pg. 20.

"The Planting of the Apple Tree"—Holiday Songs, pg. 40.

"Leaves, Flowers, Fruits"—Holiday Songs, pg. 71.

"The Tree's Friends"—*Gaynor*, No. 1, pg. 74.

### *Stories*

"The Willow's Wish"—Half a Hundred Stories.

"The Little Seed"—Half a Hundred Stories.

"How Mother Nature Sets Table for the Plants"—Mother Nature's Children.

"Why the Aspen Leaves Tremble"—*Holbrook's Nature Myths*

"Why the Juniper has Berries"—*Holbrook's Nature Myths*.

"The Walnut Tree that Wanted to Bear Tulips"—Kindergarten Stories and Morning Talks.

## UNFOLDING BUDS

### GAMES AND RECREATIONS

#### *Arbor Day*

The gardener must "plant his trees for his orchard"—apple, pear, cherry, etc. Children are used for trees and "set out" in parallel rows. He digs "a deep hole," sets the tree in it and "pats the ground" about its "roots." The rest sing "The Orchard"—Holiday Songs, pg. 41. When the orchard is planted, one row of children at a time skips between the trees, then around the room, back to their seats.

#### *Occupation*

With brush and ink make studies of trees to show characteristic shapes—the tall pine with its horizontal branches, the wide-spreading apple tree with its irregular, gnarled branches, the elm with its long, slender trunk and branches that spread out gracefully far above, etc.

# *M A Y*







## THE BIRD'S NEST

### *"Mirror of the Home"*

With the unfolding buds in the vegetable world comes the young life in the animal world. As carefully as the leaves and flowers are wrapped in the buds, so are the weak nestlings protected in the warm nests by the mother bird.

The "Bird's Nest is Nature's Mirror" where the child sees reflected his own home-life and parents' care. His sympathy for the helpless, featherless little birds is stirred, as he finds them alone, apparently forsaken by their mother. He is told that they are not neglected, however, for the mother has gone only a little way to find food for her babies! The sunshine keeps them warm, while she is away, and the father bird watches the nest.

The mother tells her child, "Sometimes, darling, I am like this bird-mother. I cannot always be close to you; but you must not cry because you do not see me. You are my own, dear little child, and wherever I may be I am thinking of you. Besides, when I am away from you, you are not alone, for you have the dear Father's sunlight. But remember the sunbeams do not like a crying child."

See how carefully everything is prepared for the welfare of the young birds! The nest is built at just the right time—in the warm spring, that the little birds can grow strong enough to fly away before the cold weather comes. It is built in just the right *place*—where the right food will be plentiful. It is built in just the right *way*—imitating the bark, moss, leaves, etc., near which it is made. All this is done by the father and mother birds for their babies. How much more must human parents do for theirs!

Sympathy with Nature leads "through study of Nature to comprehension of its forces, laws, and inner meaning. The feeling that all life is *one* life, slumbers in the child's soul. Only very gradually, however, can this slumbering feeling be transferred into a waking consciousness."

The child has seen that seeds, plants and animals are protected. This leads him to realize how great is his mother's love and care for him. How can he show gratitude for all this?

## THE BIRD'S NEST

### MORNING TALKS

Where have most of the birds been all winter? In the South. When did they come back? As soon as it was warm enough to build their nests. (Show pictures of nests of different kinds, also real ones, if possible.) Who made them? The mother and father birds. For whom did they make them? Their babies. Let us see what they used. Grass, leaves, sticks, threads, hair, etc.

When all was finished you might have seen little eggs in the nest. The mother kept them warm under her wings, while the father bird brought her food. At last, tiny, featherless birds appeared and cried, "Peep, peep, Mother dear, peep!" The father and mother were then very busy feeding their hungry babies. They had chosen the very best place for the nest, so that they could find plenty of worms, insects, etc. (Show Mother Play picture.) These children have found a nest in the grass! They think the mother bird has deserted her babies and they feel sorry for the poor little things. But the mother has only gone a little way to find food. There sits the father bird watching to see that no harm comes!

The mother of the children is leaving them behind, but she has not forgotten them. She is just going home to get dinner ready. When these children and their father (who has been working all day) return, everything will be ready. Both love their children and take care of them.

Bye and bye when the little birds are too large for the nest, the father and mother birds will teach them to fly. Then they will get their own food and care for themselves.

Study other animals and their care for their young.

### *Songs*

"Bird Thoughts"—*Miss Blow's Book*, pg. 197.

"Bird's Nest"—*Gaynor*, No. 1, pg. 10.

- "The Bird's Lullaby"—Songs for Little People, pg. 116.  
"The Robin's Song"—Small Songs for Small Singers, pg. 17.  
"Cradle Nest Lullaby"—Given here.

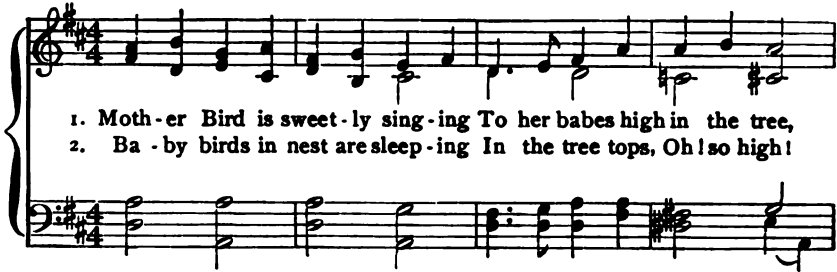
*Stories*

- "How the Home Was Built"—More Mother Stories.  
"Out of the Nest"—More Mother Stories.  
"The Nest of Many Colors"—In the Child's World.  
"The Robin's Home"—Half a Hundred Stories.  
"The Birdie that Tried"—Boston Collection.  
"What Kept the Chimney Waiting"—For the Children's Hour.  
"Why the Magpie's Nest is Not Well Built"—*Holbrook's Nature Myths*.

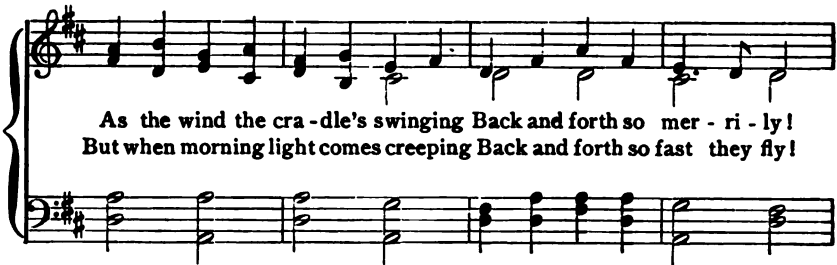
# Cradle Nest Lullaby.

E. M. G.

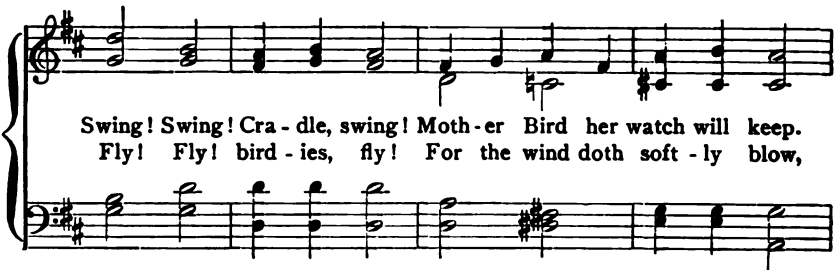
GERTRUDE J. BARTLETT.



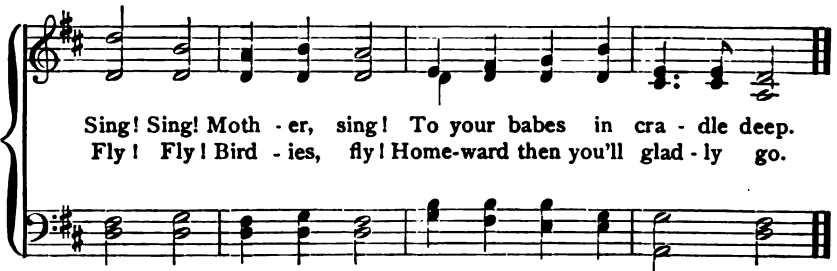
1. Moth-er Bird is sweet-ly sing-ing To her babes high in the tree,  
2. Ba-by birds in nest are sleep-ing In the tree tops, Oh! so high!



As the wind the cra-dle's swinging Back and forth so mer-ri-ly!  
But when morning light comes creeping Back and forth so fast they fly!



Sing! Sing! Cra-dle, swing! Moth-er Bird her watch will keep.  
Fly! Fly! bird-ies, fly! For the wind doth soft-ly blow,



Sing! Sing! Moth-er, sing! To your babes in cra-dle deep.  
Fly! Fly! Bird-ies, fly! Home-ward then you'll glad-ly go.

## THE BIRD'S NEST

### GAMES AND RECREATIONS

#### *Finger Play*

Make a nest with the hands. The thumbs inside the nest represent the "eggs." When they are "hatched" (lift thumbs out) the cry of the birds, "Peep, peep" is heard as they move in search of something to eat. Use "In a Hedge," *Miss Blow's Book*, pg. 191, or "In the Branches," *Songs and Games*, pg. 87.

### MAY-DAY GAMES

#### *The Maypole*

A child, standing in the centre of a circle of eight, represents the Maypole. Those in the ring face each other in twos, and hold in the right hands, imaginary streamers. (Let each name the color he prefers.) Those going to the left hold their "streamers" high for the others to "go under," alternating thus—over and under, in regular Maypole style.

#### *Weaving Garlands*

This modification of "Here we go round the Barberry Bush" can be used in like manner.

Here we go round the Maypole,  
The Maypole, the Maypole,  
Here we go round the Maypole  
This lovely May-Day morning.

So do we weave our garlands,  
Our garlands, our garlands,  
So do we weave our garlands  
This lovely May-Day morning.

#### *Gymnastic Play*

"Birds Learning to Fly"—Gymnastic Stories and Plays.

#### *May-Day*

"Over the Bare Hills Far Away"—*Songs and Games*, pg. 32.  
Children are chosen to represent "brook," "clouds," "dande-

lions," etc. All are asleep as May slowly comes, from a distance, and waves her hand to waken them. The first verse is sung before she reaches the sleepers. Each one as she calls him follows, till all join hands, dance around, and are welcomed by the rest.

### *"Building the Nest"*

A nest is built by a "mother" and "father" bird and is composed of a small circle of children. Two "eggs"—children kneeling with heads in the mother's lap—are "brooded over" by her. The father anxiously flies in search of food for the mother. (He bends over her, and pretends to pass food from mouth to mouth, but does not give it with his hands.) When the eggs are hatched the mother bird goes in search of food. The father flies about the nest, keeping watch, while a number of children steal softly forward, to "peep at the baby birds." When the birds are large enough the mother and father teach them how to fly. The parents slowly raise and lower their "wings" before the little birds, who imitate and finally are strong enough to follow.

### OCCUPATIONS

#### *May Baskets*

A simple and effective May Basket is made from an envelope. Cut off the flap, by following the V-shaped opening on the back side. Paste several layers of colored tissue paper on the upper edge of each side. Fringe the tissue and "krinkle" it with the blade of a knife or pair of scissors. Finish off the edge with a lengthwise band and add a braided handle from one corner to the other.

## BIRD STUDY

### *"Life attracts Life"*

"Nature not only attracts the life of children, but a joyful and loving child-life attracts the life of Nature, particularly the life of birds." This mutual attraction Froebel pictures in his plays of "Beckoning the Chickens and Pigeons."

The child delights in feeding birds and in seeing them come at his call, for the life of both seems to have something in common. This attraction leads to interest in the study of birds—their characteristics, habits, names and calls.

In the "Bird's Nest" interest was centered in the home-making and the mother-love and care. More attention now should be paid to form, color, habits and characteristics of the birds. Watch for attitudes and ways that are counterparts of the human family. Unusual incidents about the different birds make a lasting impression on the children's minds.

It is interesting to watch the coy red-headed woodpecker, as she chooses her mate from three or four earnest and desirous friends; to see how they circle above her head, and sing in an inviting manner, until finally she makes her choice and goes quietly off with the one selected.

The easy-going cowbird likes better to put her eggs into a friend's nest for someone else to sit upon, while she visits with her neighbors!

The swallows, as they make their preparations for migration to the South, seem to have "conventions," at which they decide the "how, why and when" of matters.

The anxious partridge will leave her nest at the sound of approaching footsteps, then rise and "drum" to attract attention away from her nest. These are personal traits attributed to the birds that make bird study interesting and helpful. Make careful study of two or three special birds.

The development and curious habits of insect life are also interesting to watch.



## BIRD STUDY

### MORNING TALKS

Hang colored pictures of birds about the room. Name each of the most familiar ones and give their chief characteristics and calls. Let the children see, individually, how many they can name.

Speak of the return of the birds, and that many find the same trees in which they built their nests last year. Sometimes the robins build quite close to the house, for they know that they will be protected from their enemies who do not like to go near human dwellings. Robins like cherry trees best. Why? What do you think the robin sings?

“Cheer up, cheer up, cheer up, chee, chee,  
Ripe cherries, ripe cherries,  
Ripe cherries for me!”

Perhaps he says,

“Pretty good cherry,  
Pretty good cherry,  
Pretty good!”

The song sparrow calls, “Maids, maids, maids, put on your kettle, -ettle, -ettle, for tea-ee-ee!” says Burroughs, who translates the calls so well.

In the winter-time the chickadee says “Chickadee-dee-dee!” But when spring comes he chirps, “Spring is here!” or “Sweet birdie!”

The brown thrasher cries excitedly, “Dig a hole! Dig a hole! Put it in! Put it in! Cover it up! Cover it up! Stamp on it! Ha-ha-ha!”

The whip-poor-will asks the father of the naughty boy if he is going to “Whip-poor-Will?”

The black-throated green warbler says, “Hear me, Saint Teresa,” and the indigo bird sings lovingly, “Sweet, sweet chee-er. Pretty, pretty, hear me chee-er! Listen, listen!”

The “Peabody bird” (Silver-throat) gains its popular name

from the story of a man named Peabody, who as he was wondering what to plant in his field, heard a bird sing, "Sow whe-at, Peabody, Peabody!" He followed the advice and harvested a large crop!

The goldfinch is one of the few birds that sing in flight. The rhythm of its song marks the undulating swing, "Po-chick-co-pee! Po-chick-co-pee!"

Speak of the protective coloring by which Nature hides the birds from their enemies; how the partridge looks like the brown leaves; how the female ovenbird is like the olive-brown moss in her nest on the ground; how the woodpecker often looks like the bark of the trees, etc.

The development of insects from the larval stage to the adult, affords good material for talks. Interesting stories can be found in "Insect Folk" by *Margaret W. Morley*, and "Among the Pond People" by *Clara D. Pierson*.

#### *Songs*

"The Bobolink"—*Gaynor*, No. 2, pg. 32.

"The Crow"—*Gaynor*, No. 2, pg. 34.

"The Bluebird"—*Song Echoes*, pg. 16.

"Summer is Coming"—*Song Echoes*, pg. 31.

"The Bluebird"—*Songs and Games*, pg. 29.

"Two Robin Redbreasts"—*Songs and Games*, pg. 31.

"The Owl"—*Gaynor*, No. 1, pg. 89.

#### *Stories*

"The Surgeon Bird"—*Boston Collection*.

"The Bird's Concert"—*Half a Hundred Stories*.

"How the Robin's Breast Became Red"—*Cook's Nature Myths*.

"Story of the First Woodpecker"—*Holbrook's Nature Myths*.

"How the Birds Cradle Their Babies"—*Mother Nature's Children*.

"First Book of Birds"—*Olive Thorne Miller*.

## BIRD STUDY

### GAMES AND RECREATIONS

#### *Finger Play*

"The Sparrows"—Finger Plays, pg. 49.

#### *Return of the Birds*

Call for different species of birds to "come from the South." Let the children who wear the appropriate colors represent the birds thus called. Red for robin, etc. When all have "flown North" they seek places in which to build their nests. They then fly among the children for "sticks," "grass," etc. How glad we are to see all the birds again! Sing "Fly Little Birds"—Holiday Songs, pg. 21, or "Flying Birds"—Songs and Games, pg. 103.

#### *Occupations*

Draw and color different birds and their characteristic nests. Illustrate a bird story.

## THE LIGHT BIRD

### *Spiritual Possession*

### *Æsthetic Gratification*

"We most do own what we own not,  
But which is free to all,  
The sunset light upon the sea,  
A passing strain of melody  
Are ours beyond recall."

The child found it a physical impossibility to climb to the moon and to grasp the ball of light. Lest the great distance should result in estrangement the light of the sun is brought down to him, by being reflected from the mirror or prism. The ray of light flies about the floor and wall, when the prism is moved; yet when he tries to catch the "light bird" it is always outside his hand, so that he realizes that it is "just shine" and cannot be caught in his hand.

The light is, however, caught by one sense—that of sight. The eye may hold it in spiritual possession, when the hand may not hold it in the physical. This love of light, which he holds in his heart, is the truest, most lasting possession—his "beyond recall."

"Light is the regnant sense and tests and orders the results of all the other senses." We speak symbolically of the "healthy eye," and of the "single eye"—through which the "whole body is full of light." We also apply it to the man whom we call a "seer"—one whose "inner eye" sees clearly.

Light also, is used in a spiritual sense. We are told to "walk in the light." The sun, as the source of the world's light, is also a symbol of "Spiritual Light." As all Nature grows in the light and warmth of the sun, so also the soul grows in that of the spirit, and we sing, "Sun of my soul."

The prismatic colors are caused by the breaking up of the rays of white light. The many colors are, however, contained in the unit of light itself.

Æsthetic love of color is a cry of the soul and should be gratified. The child is a little savage in his love of ornamentation and of bright colors in objects of no intrinsic value. From this stage we lead him to the enjoyment of color in Nature and Art. Love of the beautiful in all things comes to those whose eyes are opened to see—and their hearts to receive—it in everyone and in everything.

In the Window Plays Froebel continues the spiritual import of light transmitted to the soul through *clear* windows.

#### MORNING TALKS

Suspend a prism in the sunshine and the children will soon notice the colored light. Move the prism. The light flies like a bird! It has all the colors of the birds which we have been studying. Red like the robin, orange like the oriole, yellow like the goldfinch, green like the ovenbird, blue like the bluebird, violet like the indigo bird and pigeon. Shall we call it the "Light Bird" since it is made of light? Where did it come from? From the golden sun. When the clouds are in the sky it can't fly through, then we miss the "light bird!" What would we do if the sun did not send these messengers to gladden the earth? No plants could grow, nor fruit nor anything else; there would be no light. Just think of living in the dark all of the time! Speak of the midnight sun of Norway and the long nights. How cold it would be!

Review the "Boy and the Moon." Could he reach the moon by climbing the ladder? No. Could he reach the sun? No, and it would be too hot even if he could! Can we catch the light that the sun sends down to us? Let us try. No, it is always on the top of your hand! But I can see it shining in your eyes. Don't you love the beautiful colors? Then they are shining in your heart, too! You can hold the "light bird" there even though you cannot catch it in your hands! No one can take it away from you if you keep it there!

Nature is glad to see the "light bird" for the seeds have sprouted, the buds have opened, and the flowers have blossomed and all the real birds from the South are here to greet it. Dwell on the sun as the source of life in all things.

### *Songs*

"The Light Bird"—*Miss Blow's Book*, pg. 226.

"The Light Bird"—*Gaynor*, No. 1, pg. 58.

"The Sunbeams"—*Holiday Songs*, pg. 13.

"Song for the Prism"—*Holiday Songs*, pg. 56.

### *Stories*

"Bennie's Sunshine"—*Boston Collection*.

"The Golden Windows"—*Golden Windows*.

"Prince Harweda"—*In Story Land*.

"The Broken Window Pane"—*More Mother Stories*.

"Hiawatha and the Rainbow"—*Longfellow*.

"The Story of Phæton"—*For the Children's Hour*.

"A Legend of the Rainbow"—*A Brave Baby and Other Stories*—*Sara E. Wiltse*.

"My Shadow"—*Stevenson*.

## LIGHT BIRD

### GAMES AND RECREATIONS

#### *The Light Bird*

"Light bird, do you live on high?  
Why so swiftly do you fly?  
In my hand I'd hold you—so,  
When I try, away you go!"

"In your hand I cannot stay,  
For I'm just a golden ray.  
But your eyes may hold me fast,  
In your heart I'm found at last."

The children enjoy trying to catch the moving light. This may be used for a short period of relaxation.

#### *The Rainbow Fairies*

The child representing the sun is closely surrounded by "clouds." The rest tap lightly on their desks to indicate "falling rain." Soon the clouds begin to scatter. As the sun (arms encircled above head) is seen through the clouds the six rainbow fairies (who wear colored paper caps) come skipping along. The "clouds" disappear, while the rainbow fairies join hands and dance around the sun. "Rainbow Song"—Songs and Games, pg. 90. As only six colors are taught, adapt the first line.

## SPRING FLOWERS

### *Their Mission*

Flowers by the roadside, in the fields and woods bring a message of "good cheer." The passer-by sees in the beauty of the buttercup the golden light of the sun, and feels a reflected glow. The violet brings the blue of the sky down into the dark woods. The beauty of all these floral messengers makes one glad of life in spite of its struggles and disappointments.

The flowers do not live to themselves alone, but spread a table for the bees and butterflies, who feast daintily on the floral sweets and who then return the kindness by carrying pollen from blossom to blossom. Each life in Nature has its own mission.

Flowers bear sunshine to invalids shut in from the glory of the outdoors. How the atmosphere of the sick-room is freshened by this breath from Nature's healing power! To one who is sad, discouraged and distressed it gives joy and new courage.

We honor those who have passed from earth by bringing the beauty of the flowers' life—with all its symbolic meaning. Our soldiers gave their lives in service to others. We, therefore, on Memorial Day, pay them this tribute, and the flowers have another mission.

"The most charming of all gifts is one of flowers. They are the representatives of all times and of all nations; the pledge of all feelings. We offer them to our beloved dead; dynasties are represented by flowers; nations adopt them as emblems. Universal is their hold on human sympathies; universal their language."

"For the sweetest parables of truth  
In our daily pathway lie,  
And we read, without interpreter  
The writing on the sky.



The sunshine drops, like a leaf of gold  
From the book of light above,  
And the lily's missal is written full  
Of the words of a Father's love."

*Phoebe Cary*

### MORNING TALKS

Encourage the children to find as many flowers as possible, and particularly to become acquainted with the shy wood friends. Some flowers like best to grow in the sunshine—buttercup, daisy, dandelion, etc. Others like the shade of the woods—anemone, violet, bloodroot, Solomon's seal, etc. Some like dry places, others moist. See if you can tell what each flower likes best when you find it growing.

Why are some flowers so sweet and others so brightly colored? They want the bees to visit them. These visitors are glad to find sweetness in the flowers, but when they fly away, their backs are covered with golden pollen dust—they are funny looking fellows. As soon as they go into the next flower they rub the dust off on the stigma of the pistil (show stigma, style and ovary of the pistil, and the anther and filament of the stamen) and when they leave the second flower they are again covered with pollen dust. That is just what the flowers want them to do. (For cross fertilization in story form use the "Lily Seed" given here.) Study also the parts of the plant, their use, manner of growth, etc. Dwell also on the mission of the flowers in giving pleasure and cheer to those who are sick. Give lessons on the "Bee," its development, cell-making, etc. Speak of the soldiers' devotion to their country, their loyalty and faithfulness, but do not dwell on the sadness of their fighting and death. We honor them by setting apart Memorial Day and offering our flowers.

### *Songs*

"Memorial Day"—Holiday Songs, pg. 48.

"Soldiers True"—Holiday Songs, pg. 51.

"The Violet"—*Gaynor*, No. 1, pg. 80.

"The Tulips"—*Gaynor*, No. 1, pg. 82.

"Buttercups"—*Gaynor*, No. 2, pg. 21.

"The Daisy"—*Songs and Games*, pg. 22.

### *Stories*

"Little Beta and the Lame Giant"—In *Story Land*.

"A Story of Decoration Day"—In *Story Land*.

"What They Did"—In *the Child's World*.

"Picciola"—(The Prison Flower)—A Kindergarten Story Book.

"Story of Buzzy"—Boston Collection.

"How Mother Nature Sets Table for Insects"—*Mother Nature's Children*.

"Flower Stories"—*Lenore E. Mulets*.

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### *The Story of a Lily Seed*

This is a true fairy story of how a little seed grew.

Inside a lily bud lived a king and six loyal knights. King Pistil, as he was called, wore on his head a three-sided crown covered with fine, sticky hairs. This was his stigma crown.

The king was very tall and slender. His Stamen Knights, as he called them, were not nearly as tall, and on their heads, instead of crowns, they carried long, black anther-baskets.

What do you suppose they carried in these baskets? Golden pollen dust! Each little basket had two lids. Just as soon as the bud opened the king commanded that the lids be lifted to show passers-by how rich he was in gold.

Many bees and butterflies, and even a humming-bird, came to admire the king's golden treasure.

One day the king was sad. "I know that I am very rich," he said, "but what good will all my gold do me when I die? I wish I had a son and heir to whom I might leave my wealth!"

The king was so sad that Honey Bee, calling, asked him why he was so troubled.

"I have no son to inherit my wealth," said the king.

"If you will let me have some of the honey in your kitchen, I will tell you what to do," said the bee.

"You may have all that you can carry," replied the king, "if you will only tell me how I can have a son and heir!"

"All your gold cannot bring you what you desire, if you *keep* it," said Honey Bee, "but I know of another lily king who also wants a son and heir. If you will send him a generous gift of your golden pollen dust a son will come to you."

"How can I reach this king? I cannot possibly leave my subjects, nor spare one of them to go!"

"I will carry your golden gift," said the bee. "As I pass out, let your six Stamen Knights empty their anther-baskets on my back. I will then fly directly to this other Pistil King and return to you."

The king thanked the bee, and gave him his best golden pollen dust.

Honey Bee soon delivered the golden gift. This other Pistil King was so pleased with the treasure, that he asked the bee to carry back some of his own store of gold, as a thank-offering to his kind neighbor. Honey Bee was very glad to carry it, and told this kind-hearted king that because of his goodness he would find a little son in his seed-cradle.

The king thanked the bee who flew back to the other lily castle. As he entered the door the first person he saw was the king himself. So he showered the gold all over the king's stigma crown. As the hairs were sticky the golden pollen was left shining all over it!

The king was surprised, but did not brush it off for the bee said, "This is fairy gold. Your first wish, while it stays on your crown, will be granted."

"Oh, I wish for a son and heir," eagerly exclaimed the king.

"Your wish will be granted. Look below in your seed-cradle in the ovary-nursery." Then the bee flew away.

The golden dust had disappeared from the king's crown; but when he looked in the long narrow cradle, he saw a tiny white seed—a son at last! He was very happy indeed, and

took such good care of the little seed, and others too, as they came, that they grew larger and larger.

At length King Pistil and his six Stamen Knights felt themselves growing old. The king therefore begged the great Sun to take special care of his baby seeds, and keep them warm.

He then asked Mother Earth to give the Plant Nurse plenty of sweet juices to feed the growing seeds. When Sun and Earth had faithfully promised, the castle doors were closed, and king and knights were seen no more.

The little seeds grew large and brown and when their room became too small they opened the door and jumped to the ground. There Mother Earth held them in her warm arms during the cold winter.

When spring came they felt themselves growing into plants, and by summer-time they began to build lily castles like that in which they were born. Honey Bee soon came to visit them and told them the same story that he told their father. And that is the true story that I am telling you.

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## SPRING FLOWERS

### GAMES AND RECREATIONS

#### *Smelling Game*

Test the accuracy of the sense of smell by letting the children with eyes closed guess the smell of familiar flowers. If a child guesses the right name the rest clap, and he wears the flower as a reward. Use the "Smelling Game"—Merry Songs and Games, pg. 136, or in Kindergarten Chimes, by *Kate Douglas Wiggin*, pg. 106. See also how many can rightly name all the flowers brought in.

#### *Gymnastic Plays*

"A Walk in The Orchard"—Gymnastic Stories and Plays—*Stoneroad*.

#### *Occupations*

Draw, color or cut simple flower forms. These will also make interesting units for borders and surface designs.

**JUNE**





## THE LITTLE ARTIST

### *Creative Self-Activity*

The drawings of the child are not valuable in themselves, as *art*, but as the expression of a creative impulse. "What he has learned in life he passes in review before his soul." He bears within, a "little world" which he "strives to re-create." This is done by means of pencils and paper, tracing in sand, modelling in clay, etc., but whatever material is used, the child is truly creative. As he learns to thus express himself the result becomes more nearly a reproduction of the idea he has within.

Drawing helps to make experience more vivid—for thought is not complete till it goes forth in action. Any vagueness that exists is at once shown, and as this is cleared away the mental picture stands out more perfectly. Orderly thinking will then follow.

The past year has been rich in experience for the children, and many "seed thoughts" have been planted. How much their bodies, minds and souls have gained! Can we estimate it? Not by the books carefully read, the number work laboriously learned, nor the written words and letters perfectly formed. These are necessary, but not the most essential for the growth of character. Impressions from many sources have been gained and new interests have been developed—which need to be expressed. The fruit of the year's work may be thus seen, though imperfectly, yet we catch a glimpse of the active, creative being within.

In the "Little Artist" the highest plane of development is reached. From a "Child of Nature," with his animal instincts, to a "Child of Man," with his social heredity and environment, he ascends to receive his divine birthright as a free, creative being—child of God.

Through sympathetic understanding of the life of Nature his lower instincts were guided by love of the higher, and in



the ascending scale of growth he ought to take with him only the best. Through intelligent relationship with the industrial and social world he has found his place in it. In all this he has gained a consciousness of his own power which now clamors for expression, and the creative activity of the "Little Artist" thus expresses itself.

## THE LITTLE ARTIST

### REVIEW

Make a summary of the year's subjects, through the fall, winter and spring, to show the links in the chain.

How did we greet each other when we first came to school? Said, "How do you do?"

When we went home, what did we do? Told our mothers what we had seen and done, just as the pigeons did.

What does mother do with her treasures? Puts them carefully away. What does Mother Nature have that she treasures? Seeds. When they are ripe, what does she do? Scatters them where they will grow next year.

Who cares for you? Father and mother.

Who else do they care for? Brothers and sisters. What must each one do to make a happy family? (Duties of each.)

In what does the family live? A house. Who built it? The carpenter. How thankful we should be to him for preparing a warm place for the winter! He built the barn for all the animals, too. (Enumerate.)

What does the cow give us? Milk. How did Lena and Peter help? (Review interdependence.)

What did Peter cut when the harvest time came? Corn, wheat, etc., and took it to the miller. (Review process through baker.)

Who planted the first corn in this country? Indians. (Review historic subjects.) How much we have for which to be thankful!

For what else must we be thankful at Christmas time? (Review "loving and giving" and Christmas stories.)

How do we know what time it is? The clock tells us. What does it say to us? "Do the right thing at the right time."

When Jack Frost came, what did he do to the rivers and rain? Turned them to ice, sleet and snow.

The days were short and the nights were long in winter.

What did we see in the sky at night? Moon and stars. Does the moon always look the same? No. (Review phases.)

• What pets live with us? (Review domestic animals.)  
How kind we should be to these friends!

What men were kind, brave, and knew how to guide their horses? The knights.

What other men were brave and served their country?  
Lincoln and Washington.

What heroes do we see every day? Firemen, etc.

Who gets coal for us? The miner.

Who uses it in his forge? The blacksmith.

What other workers help us?

What is it that we feel but cannot see? The wind.

March is the first month of spring. The buds have been asleep all winter. What happens as Nature awakens after her long rest? Sap starts, seeds sprout, etc.

What does the farmer do? Plants seed and cares for it.

How did he care for his animals? Built a fence around the pasture to keep them inside.

What have we in our gardens that we must care for?  
Plants. The rain and sun helped them to grow but we must do our part.

When the leaves unfold and the flowers blossom how happy we are!

Were there any birds here during the winter? Only a few. Where were the rest? In the South. When did they come back? In the spring. What did they do? Built nests and cared for the baby birds.

How many kinds of birds can you remember? (Enumerate.)

What kind of bird was it that we could see but not touch?  
The "light bird."

What else came with the spring? The flowers. How many do we know? (Enumerate.)

How much we have been learning this year! You are almost a year older now. (Show some of the work done at the first of the year and at the present time to emphasize progress and growth.)

*Songs*

Review favorite songs.

*Stories*

"Little Artist"—*Miss Blow's* Songs and Commentaries.

Review favorite stories.

## LITTLE ARTIST

### OCCUPATIONS

As the subjects are reviewed let the children make a "sketch book." Number the sheets as the pictures are drawn. When this is completed bind the pages together. Make a simple cover with printed letters "Sketch Book" and the child's name. Colored border lines add to the effect. This will give a review of the year's subjects—the creative work of the "Little Artist."

## THE BRIDGE

### *Anticipation*

The opposite banks of a river are separated but the space is spanned by man's skill. Those parts, that otherwise could never meet, are thus connected. In life we are constantly trying to make connections.

We also see this in Nature. Day and night meet in dawn and twilight; summer and winter in autumn and spring; heat and cold in the luke warm temperatures. Sharp contrasts are bridged by transitions—black and white by gray. Between the past and the future stands the present. Between our present realized self and our future unrealized self is the bridge of activity by which we cross toward the ideal. Each must build this bridge for himself, for our life is filled with difficult contradictions.

The summer vacation separates the spring and fall months of school work. Thus a bridge must be built. We have reviewed all that has been seen on one bank. We now look across to the opposite one—"fall." Through vacation we cross the bridge of anticipation, which our imagination builds. Wonderful are the "air castles" that we construct for the opposite bank, where lies the fairyland of childhood. Imagination is a good carpenter and the buildings of anticipation are wonderful structures. Yet how often it has been said, "This is even better than I anticipated!" The bridge of realization may be even more beautiful than that of anticipation. After it is crossed we build the bridge of retrospection—thus enjoying life in a threefold measure.

"There is a mystery of the unknown  
That fascinates us; we are children still,  
Wayward and wistful; with one hand we cling  
To the familiar things we call our own,  
And with the other, resolute of will  
Grope in the dark for what the day will bring."

*Longfellow*

## THE BRIDGE

### VACATION TALKS

When the past has been reviewed look forward to the coming vacation. Where are you going? What are you going to do? What would you like best to do? Some may be going to the mountains and to the beach, near a river, or others remain at home. Talk of different modes of travel—carriage, electrics, train, boat, etc. The horse, train, etc., carry us quickly. How could we cross the river if there were no boats? I am thinking of something that stretches from one bank to another. It's just as good as a boat because we can go across the river to the other side. A bridge.

How many have seen a long bridge? Show pictures of various bridges—from rustic boards to those of iron framework. What would the people on one side do if there were no bridges on which to cross? How strong it must be! The carpenter must do his work well.

How many ever played in a brook, ever sailed boats, made water wheels, mill dams or made bridges in it? Sometimes it is shallow, and we can walk across it on the stones. That is Nature's bridge.

Have about the room pictures of different kinds of bridges, also of outdoor life that will come in the summer vacation.

Dwell on recreations and joys of vacation time—of the ocean, the bathing, digging in the sand, etc.; of the mountains with picnics in the woods, swings and hammocks in the trees, etc.

### *Songs*

"The Bridge"—*Miss Blow's Book*, pg. 238.

"The Brooklet's Song"—*Holiday Songs*, pg. 60.

### *Stories*

"The Stepping Stones"—*More Mother Stories*.

"Willie's Visit to the Sea Shore"—*Half a Hundred Stories*.

"Owney's Trip Around the World"—*Stories of Brave Dogs*.

## THE BRIDGE

### GAMES AND RECREATIONS

#### *London Bridge*

This can be played out of doors at recess, by dividing the children into groups and having several bridges, or it can be used as recreation in marching. Build a "bridge" at the end of several rows, under which the children go (representing a river winding in and out).

#### *Under the Bridge*

A long bridge is formed by two rows of children who clasp hands as in "London Bridge." A mother duck and her "ducklings four" swim in the water under the bridge, and are fed by the children on the shore. (Use second verse of "Duck Game"—Song Echoes, pg. 121.)

### VACATION GAMES

#### *The Train*

The popular game of train can be used in connection with the vacation journey. Where are you going? What have you seen? Song Echoes, pg. 122.

#### *Swinging*

The swings are formed by two children facing each other, whose clasped hands represent the board on which an imaginary playmate is seated. A child pushes the swing forward, then back rhythmically, and runs under on the fourth forward movement. These swings are so located at intervals around the room that a circuit is made by those running under. Let the latter change places with those forming the swings that all may have the fun. Song Echoes, pg. 90. (Those who run should not sing.)

#### *Rowing*

All make preparation for a day's outing on the river. The "boats are entered"—the children sit on desks, feet in chair.



They pull with oar strokes, and bend the body in time to the music. Use "Lightly Row" in Songs and Games, pg. 43, or the "Invitation to Go Rowing" in the *Kindergarten Review* for June, 1902

### *The Picnic*

Having reached a "green bank" of the river, all jump out, have their "picnic" (sit on the floor), "eat luncheon," tell stories, etc., and then row home again.

### *Gymnastic Plays*

"A Picnic"—Gymnastic Stories and Plays.

## OUTDOOR EXCURSIONS

### *Enjoyment*

"Up, up, my friend, and quit your books  
Or surely you'll grow double!  
Up, up, my friend, and clear your looks—  
Why all this toil and trouble?

\* \* \* \*

Go out into the world of things  
Let Nature be your teacher."

*Wordsworth*

The freshness and beauty of the summer's glory gives enjoyment, "for this is the perfect freedom of every life that is obedient to the laws of its highest capacity." The birds sing for very joy, the flowers pour forth their fragrance and don their brightest hues, the trees lift their branches high in the sunlight; even the busy insect folk join in the "song of life."

Do you wonder that children love to be a part of all this as they roam through the woods and meadows, gathering flowers and learning Nature's lessons? Their life is very near to Nature herself. Their hearts are receptive to her influence, but their eyes need to be opened, that they may know as well as feel her great secrets.

As the sympathetic teacher takes her children to learn these lessons, she must be ready to interpret simply the life of flower, tree and bird, and to inspire each child to make new discoveries along the path.

As he comes into intelligent sympathy with the things about him he will feel the "unity of life." Thus he will rise "through Nature to God."



# *VACATION MONTHS*

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## *General Suggestions*



## GENERAL SUGGESTIONS

### I. OCCUPATIONS

In the Primary Grades the matter of discipline is largely a question of right occupation or "busy work." It has been mentioned in the introduction, that through the gifts impressions of the outer world are made upon the inner life of the child. Children must be allowed to bring forth these impressions in tangible form in order to make the process of education complete.

The occupations give the necessary material by which the inner life expresses itself. This can profitably be used during the last hour of the day, for the children then need industrial work rather than the mental tasks that are often imposed upon them.

#### *Pricking*

The "point" is here used to make angles and lines in different positions. Care should be taken lest children grow nervous over it.

#### *Thread-Laying*

This is a form of drawing and is good preparation for pencil work. The thread should be about eighteen inches long and the ends joined. It should be kept wet, laid on a slate and the different forms made with a small stick. It can be used for free illustration of song and story.

#### *Sewing*

By connecting two points with the thread in sewing the line is generated. Sewing develops a sense of the beautiful and makes the children inventive. The expression of their originality is fixed in permanent form and can be used as presents for the parents. Use both straight and circular patterns.

#### *Stick-Laying*

With small children, slats are first used. These have more obvious length and breadth, but they form a transition between

the smaller stick—"the line," and tablets—"the surface." The smaller material makes greater demand upon the child and must be handled very carefully. Give dictation first, then allow invention. Let the children make designs with two sticks and continue as far as seven. Make borders, "forms of beauty" (designs) and "forms of life" (common objects).

### *Paper-Cutting*

A simple tool, the scissors, is here introduced, and affords a beginning in the mastery of the outer world. This occupation trains the child to be careful, accurate, inventive, and helps him to discover different ways to transform material.

### *Paper-Folding*

Froebel saw many latent possibilities in the simplest material. Paper is common to every child. By using it intelligently, he becomes more exact, and learns that if one crease is wrong the whole is spoiled. The children should be given simple figures and then be allowed to invent freely—after having learned to follow direction.

### *Weaving*

The child shows his interest in this primitive art when he interlaces his fingers or make a "cat's cradle." Color, form, number, size, position and direction are here taught, and it is seen that one mistake destroys the symmetry of the design. Large mats—oil cloth strips—used with slats make weaving easy to introduce. Paper mats should also have wide strips lest nervousness result.

### *Parquetry*

This consists in laying tablets, or in pasting colored papers, to make surface designs. The square, circle, oblong and divisions of each are used.

### *Peas Work*

All geometric work foreshadows the modelling of the solid form. Start with one stick and one soaked pea—call it a

"hammer." Add a pea to the other end. Join two of these forms together to make a square "window," etc. Construct as many other geometric forms as possible and turn them into doll's furniture, carts, etc. (Use button moulds for wheels.)

### *Modelling*

Cardboard modelling, of simple forms based on the cube and square prism, can follow paper-folding. Tin moulds can be used in the sand table or free modelling with wet sand. Clay affords good plastic material for forms developed from the sphere, cube and cylinder.

### *Seat Work*

It is necessary that the seat work be so arranged that the children will have plenty to do while the teacher is busy with the several classes. A box, inside each desk, containing pegs, lentils and toothpicks, gives occupation to the fingers after the eyes have been tired by reading and writing. It will be found useful to have sets of envelopes containing material that will train the vision and thought. First Set contains five different pictures, with the name beneath, and ten smaller cards which bear names to match each large one, fifty in all. Second Set gives a list of spelling words (five or six) and separate letters for the building of the same words. Third Set has a card with the figures from one to ten and fifty smaller cards with duplicate numbers. Fourth Set consists of a card with the large and small letters of the alphabet, and smaller cards with duplicate letters. Fifth Set contains a chart of the spectrum colors and smaller strips of colors to be used in matching it. Sixth Set encloses a card with five short sentences, and smaller cards with duplicate words, for sentence-building. Seventh Set gives several alphabets to be used in voluntary word-building. Eighth Set contains numerous words to be used in voluntary sentence-building.

With a good supply of material in the desk and plenty of work in the class there is but little time for idleness or inquisitiveness.



## Stories

Give at least two stories each week. It has been said that the story *told* by an interested and energetic teacher makes a much deeper impression than one that is *read*. It may be true, but many children are held spellbound by the gestures and personality of the story teller, when but little of the subject matter may be digested. If a story is well read, children even in the lowest grade can be taught to be earnest and attentive listeners, even though the teacher makes no other demonstration than the modulated voice. Therefore, *read* some of the stories, especially in the latter part of the year, for it is necessary that children be taught to concentrate their minds on the subject matter presented.

## II. DRAMATIZATION

Stories form an important part of the education of children who are hungry for them. A wise choice is very important, for the story land is a real one to the children, and as they live in the incidents related they make these ideals their own.

The impression which the story makes should be expressed by the children in as many ways as possible; by oral reproduction, illustration, and by taking the part of characters in the given scene.

Dramatization of the story, when the children are perfectly familiar with it, should be the result of their own ideas, with as little help as possible from the teacher. Few stage properties need be used, for the imagination is stimulated, as the little actors take their parts in real earnest.

*Miss Sara Cone Bryant*, in "How to Tell Stories to Children" gives good suggestions for this form of self-expression.

## III. RELAXATIONS

Simple activities, to quiet the children after active play, or to exercise the muscles after a period of sitting still, come under this heading of relaxations, and are most important. The windows should be thrown open during these five minute periods.

### *Hildie's Play*

A child chosen to stand before the class says to a child in front of him:—

“Hildie has a new play.”

The other asks,

“How does she play?”

The first replies, relaxing one hand,

“She plays this way.”

The rest imitate. The same form is addressed to another child. The other hand is then relaxed in answer. This motion is continued with both hands. Relax first one foot, then the other, and end by nodding the head.

### *Jumping the Brook*

“As we were walking through the woods we came to a little brook. There was no board to put down so we had to run and jump over it. Here is the stream.” (Draw two parallel chalk lines a short distance apart.) “See if you can jump over it, and not wet your feet!” (One row at a time runs and jumps.)

### *Running*

Running in time to music or clapping, is good training for rhythm. One row at a time should thus run, and try to “keep step” with its leader.

### *Hopping*

“I know a little boy who went in wading at the seashore. Suddenly something bit his foot and he jumped up and down on the other.” Jump rhythmically first on one foot, then on the other, then on both, and always land on the toes.

### *Vaulting*

“I went to the circus and saw some men riding on white horses. One man jumped right over his horse!” Children stand, face their chairs, with one hand on their own desk,

and the other on the desk behind. The teacher "counts three." On the third count all jump through the chairs to the other side, and face about, ready to jump back again. This is good muscular exercise.

### *Bean Bag Races*

A "captain" stands at the head of every row, tosses the bean bag to each child in order to see which can finish first. Bags in each row are passed or tossed back, over the heads. The children must not turn around. This gives training in self-control.

Two leaders may race, in order to see which can first carry a certain number of bags from the front desk of his row to the back. Many other games will suggest themselves.

## SENSE GAMES

### *"Two Little Windows"*

Cover a few simple objects. Let one row at a time stand, and as the cover is lifted for three counts, see how many objects each child can remember having seen. (Timely Songs and Games—*Clare Sawyer Reed*, pg. 12.)

### *Listen!*

One child chosen to be the "Bell Ringer," calls upon someone to "listen." The latter puts his head on his desk, while the former tip-toes to another part of the room, and rings his bell. Without raising his head, the one blindfolded points in the direction from which he thinks the sound came. If he is right the rest clap, and he takes his turn as "Bell Ringer." (*Reed Book*.)

### *The "Bell Ringer"*

All the children have their heads on their desks except one chosen to be the "Bell Ringer." He places the bell on the desk of one child, quickly taps the button and runs. The other tries to catch the bell ringer before the latter reaches

the seat whence he started. If the chase is successful the captive is placed in a corner, and the pursuer becomes the next "Bell Ringer."

### *The "Mystery Man"*

The "Mystery Man" carries a bag, in which are a number of objects. As he moves up and down the aisles, the rest stand with hands behind them. The "Mystery Man" leaves an object in the hands of a number, and then calls upon them to tell "by feeling" what they think he gave them. (*Reed Book.*)

## IV. REFERENCES

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Little, Brown & Co., Boston
- "The Book of Nature Myths"—*Florence Holbrook*  
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- "Flower Stories"—*Lenore E. Miletts*  
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